

Hollywood

THE

CANNES

DAILY

No 4

MAY 17, 2014

REPORTER

THR.COM/CANNES

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THE Hollywood REPORTER

CANNES WEATHER AND HIGH TEMPS TODAY 69° F 21° C TOMORROW 69° F 21° C

WEINSTEIN PROMISES SYRIA DOC

By Gregg Kilday

Harvey Weinstein spent more time talking about his just-concluded trip to the Syrian refugee camps in Jordan than tub-thumping for his upcoming movies, as he hosted The Weinstein Co.'s annual preview of its coming attractions at the Majestic Hotel on May 16.

Speaking of the visit he made with his wife, **Georgina Chapman**, under U.N. auspices, he said, "I read some funny things that [it was] because of the *Grace of Monaco* screening, but the trip was planned long before *Grace* was going to be the opening night at Cannes." Instead of revisit-

CONTINUED ON PAGE 4

Lionsgate Takes *Trespass* for U.K.

By Stuart Kemp

Lionsgate U.K. has boarded **Adam Smith**'s directorial debut, *Trespass Against Us*, which stars **Michael Fassbender**, **Brendan Gleeson** (*Gangs of New York*), **Lyndsey Marshal** (*The Hours*), **Sean Harris** (*Prometheus*) and **Killian Scott** (*Love/Hate*).



Fassbender

Set in modern-day England, the story chronicles three generations of the rowdy Cutler family, who live as outlaws — hunting hares, raiding stately homes and taunting the police. As the law finally catches up with Chad (Fassbender), he is torn between the archaic principles of his father (Gleeson) and what he believes is best for his children.

The project is written by **Alastair Siddons**, who also will

CONTINUED ON PAGE 4

THE NEW MAJORS: INT'L PLAYERS VIE FOR STUDIO SPACE

Europa's \$450 million deal joins a rush of foreign firms in trying to beat Hollywood at its own game By Scott Roxborough & Rhonda Richford

Led by French giants EuropaCorp, StudioCanal and Gaumont and including such young upstarts as Canada's Entertainment One, more non-U.S. distributors are producing the kind of English-language features that used to be the exclusive purview of major American studios.

In Cannes on May 16, **Luc Besson**'s EuropaCorp announced a new \$450 million credit facility that will triple its production of English-language movies to around eight per year and drive the French giant's invasion of the U.S. market.

The five-year facility from banks J.P. Morgan, SunTrust and OneWest is, according to company CEO **Christophe Lambert**,

the "last act" in EuropaCorp's U.S. plans. The first film to be made using the new facility will be Besson's relaunch of his *Transporter* action franchise starring **Ed Skrein** in the role made famous by **Jason Statham**. EuropaCorp's English-language features will go out in the U.S. through RED, EuropaCorp's distribution joint venture with **Ryan Kavanaugh**'s Relativity Media.

By distributing directly in the U.S., EuropaCorp is looking to beat the odds. The U.S. theatrical market has been the graveyard for many an ambitious outsider. Back in the '90s, the costs of Gramercy, the U.S. distribution label of Euro studio Polygram, were a major factor in the group's demise. More

CONTINUED ON PAGE 4

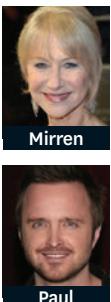
Mirren, Paul Join Drone Drama

By Pamela McClintock

Helen Mirren and **Aaron Paul** will star opposite **Colin Firth** in **Gavin Hood**'s upcoming *Eye in the Sky*. Entertainment One is producing the international drone thriller alongside Firth and **Ged Doherty**'s Raindog Films. Mirren will star as Colonel Michelle Madden, a military intelligence officer in command of a top-secret drone operation. Paul plays American drone pilot Steve Watts, while Firth's character hasn't been revealed.

From a script by BAFTA winner **Guy Hibbert**, the film's action kicks off when Madden commands a top-secret drone operation to capture a group of dangerous terrorists from their safehouse in Nairobi.

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Mirren

Paul

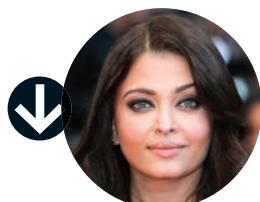


Cate Blanchett and Toothless the dragon hit the red carpet for the May 16 world premiere of their film *How to Train Your Dragon 2*.

BEAUTY & THE BEAST

HEAT INDEX**JEFFREY KATZENBERG**

The DreamWorks Animation chief is celebrating the company's 20th anniversary in Cannes with rave reviews for *How to Train Your Dragon 2* and a standing ovation at the film's May 16 world premiere.



AISHWARYA RAI BACHCHAN
The Bollywood star, a Croisette regular, missed the Cannes red carpet May 16 due to a strike-delayed London-Nice flight. The former Miss World is expected to arrive later in the week.

KNOW YOUR DEALMAKER

Hanny Patel McGough
Senior Director, Digital & Emerging Markets, DirecTV

McGough helped make Cannes headlines May 16, when DirecTV partnered with A24 Films to acquire U.S. rights to competition entry *The Captive*, starring Ryan Reynolds, and the Ewan McGregor thriller *Son of a Gun*.

MEANWHILE, IN THE REAL WORLD ...

- Disney Studios has extended the contract of chairman Alan Horn through 2018.
- MGM chief strategy officer Ken Schapiro will leave the studio after helping with its restructuring following its exit from bankruptcy.
- Seth MacFarlane will release a Christmas album, with his rendition of "Let It Snow" and a duet with Norah Jones.
- Michael Jackson's second posthumous album, "Xscape," is drawing positive reviews after its release this week.

NEWS 24/7 AT **THR.COM****PHOENIX'S FINAL FILM SCORES U.S. RELEASE AFTER 20-YEAR ODYSSEY**

'When River died, the movie was totally halted and everyone left. It was over,' says *Dark Blood* director George Sluizer, adding that the late actor's mother will not see the now-completed movie

By Pamela McClintock and Amélie Cherlin

Dutch director George Sluizer's 20-year quest to complete *River Phoenix*'s final movie — including rescuing rolls of film from a London warehouse just days before they were set to be destroyed — has culminated with Lionsgate buying North American rights to *Dark Blood*.

"When River died, the movie was totally halted and everyone went away. It was over. It was declared impossible to finish," Sluizer, 82, recalls in an interview with *THR*.

Indeed, after Phoenix died in 1993 of a drug overdose at Los Angeles' Viper Room at age 23, his family and a lawyer for the movie sued to stop its completion. In 1999, the case finally settled and soon after, "the insurance company decided to destroy the film," says Sluizer. The director had been in the middle of shooting the psychological thriller in the Southwest of the United States when Phoenix died.

Sluizer was tipped off by another insurance company involved with *Dark Blood* that the film rolls were languishing in a London warehouse. After rescuing the rolls in the middle of the night, "we got all the equipment



Phoenix played a widower living in the desert in his final film, *Dark Blood*.

on a truck and I gave the order to send the film to New York, and then later to a cinema museum in Holland," he says.

Another decade elapsed before Sluizer tried to finish *Dark Blood*, which also starred Judy Davis,

Karen Black and Jonathan Pryce.

"The negatives were still good, but part of the sound needed to be rebuilt and rerecorded," he says. "And only 65 percent of the story was shot ... so I had to rewrite the story."

Sluizer's troubles weren't over. In 2011, the Phoenix family indicated they wanted nothing to do with the film. However, Sluizer

**Sluizer**

maintains that Arlyn Phoenix, River's mother, has been in touch with him. "Two years ago when the movie was finished, we contacted River's mother, who wished us good luck." He says she does not want to see the movie. He adds, "Jonathan Pryce has seen the film and loved it."

Dark Blood premiered in Berlin in February 2013 and at the Miami Film Festival a month later. Cinemavault, the sales company that has struck a U.S. deal with Lionsgate, also has sold the movie in Japan, where it is currently in release.

Lionsgate says *Dark Blood* will go straight to VOD. **THR**

A24 Films Picks Up Ewan McGregor's *Son of a Gun*

By Rebecca Ford

A24 has picked up Australian thriller *Son of a Gun*, starring Ewan McGregor, for the U.S. As in the case with the company's acquisition of Atom Egoyan's competition entry *The Captive* on May 16, the deal was made in partnership with DirecTV.

The film marks Julius Avery's directorial debut and also stars Alicia Vikander and Brenton Thwaites.

UTA handled the U.S. rights deal. Altitude Film Sales, which is selling international rights in Cannes, hosted a market screening for the film.



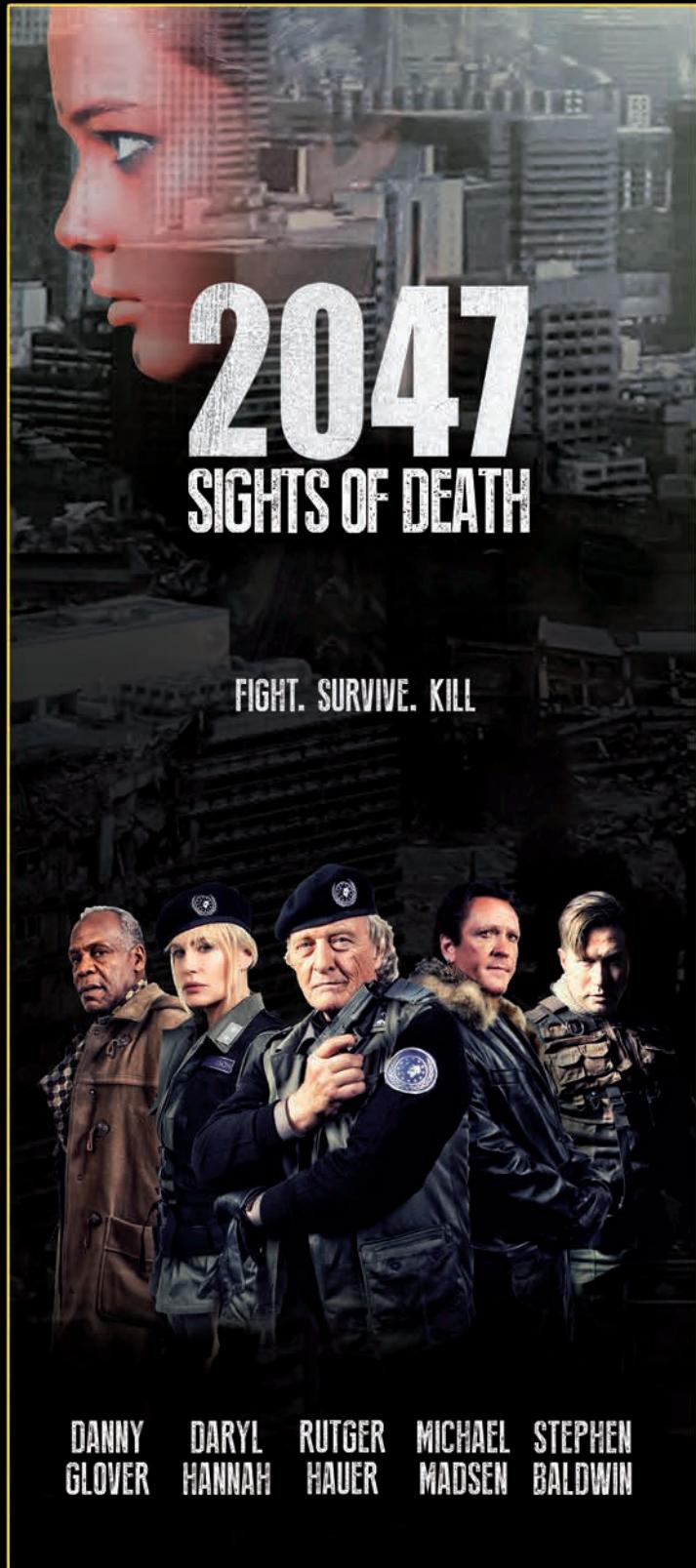
McGregor plays Australia's public enemy No. 1, and the story focuses on his relationship with his young protege.

Screen Australia is backing the project, which is produced by Timothy White of Southern Light Film. Hopscotch Entertainment One is releasing the film in Australia. Aaron Gilbert of Media House Capital serves as executive producer.

While *Son of a Gun* is his first feature-film project, Avery already has had success with his short film *Jerrycan*, which won the Cannes jury prize in 2008. **THR**

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New Majors

CONTINUED FROM PAGE 1

recently, the P&A costs involved in distributing Exclusive Media's *Rush* in the U.S. contributed to the company's retrenchment.

So far, the likes of StudioCanal, Gaumont and Entertainment One largely have avoided the risky U.S. distribution market (though eOne does domestic distribution on some of its titles), instead using in-house distribution operations in international territories, along with global presales, to bankroll productions independent of the U.S. It's the model eOne used, strengthened by a new \$100 million production fund, with **Gavin Hood**'s drone thriller *Eye in the Sky*, coming on to finance and sell the picture and handling distribution in multiple territories. StudioCanal took a similar tack with upcoming \$50 million kids title *Paddington* from *Harry Potter* producer **David Heyman** starring **Nicole Kidman** and **Colin Firth**, which the French company fully financed and will distribute in France, Germany, the U.K. and Australia/New Zealand.

"Our domestic markets have some size," StudioCanal exec **Ron Halpern** tells *THR*. "We have a nice balance now with 180 to 200 million people in relatively well-off countries that like to go to movies. That feels like a good space for us."

Weinstein

CONTINUED FROM PAGE 1

ing that subject, he focused on the plight of the 400,000 refugees, the Jordanians who have taken them in, and the children he met who were excited to talk movies with him. "We're going to make a little documentary about that and the bravery of the Jordanian people," he promised.

While Weinstein has used past presentations to talk up specific Oscar contenders, this year he let a reel of trailers speak for him. The movies on display ran the gamut from the musical-themed *Begin Again* to the futuristic *The Giver*, from the family film *Paddington* and **Robert Rodriguez**'s *Sin City: A Dame to Kill For* to **Tim Burton**'s *Big Eyes*, the **Benedict Cumberbatch** starrer *The Imitation Game* and a new *Macbeth* featuring **Michael Fassbender**.

"After you get back from a trip to Jordan and you see 10 kids talking about all of the movies they love, even though they're living through terribly tough times, it makes me proud to be, with you all, part of this industry," Weinstein concluded. **THR**

4 HOT PROJECTS FROM INTERNATIONAL UPSTARTS



THE HOMESMAN
Luc Besson's EuropaCorp produced, financed and is handling international sales on Tommy Lee Jones' dark Western, which is part of the Cannes competition.



PADDINGTON
StudioCanal is bankrolling the big-budget family film from producer David Heyman. The firm will distribute in France, Germany, the U.K. and Australia/New Zealand.



THE YOUNG AND PRODIGIOUS T.S. SPIVET
Jean-Pierre Jeunet's 3D film about a prodigy was produced and financed by French giant Gaumont, which handled international sales.



EYE IN THE SKY
Production starts this summer on the thriller, which Canada's eOne is producing with Colin Firth (above) and Ged Doherty's Raindog Films. eOne will distribute in select markets.

SHOOTS THIS SUMMER

While their models differ, all these international players are targeting mid-budget films — in the \$10 million to \$80 million range — the kind of non-tentpole film the major studios often consider too small to bother with.

Chinese film companies also have signaled studio-sized ambitions. Real-estate giant Dalian Wanda, which owns the AMC multiplex chain, has expanded into production and distribution — initially in China — and is reckoned to have the financial muscle needed to expand internationally. Beijing- and L.A.-based DMG, which co-produced *Transcendence* and *Iron Man 3*, is planning an IPO with a valuation of nearly \$1 billion, enough capital to fund its global ambitions. And Studio 8, Huayi Brothers' new venture with ex-Warner Bros. film chief **Jeff Robinov**, plans to invest

\$120 million to \$150 million in English-language features.

"We're not in a position to produce non-Chinese-language movies yet and become like an international studio, but at some point we will," says **Felice Bee**, president of Huayi Brothers International. "I don't know how quickly it will happen, probably it will start with co-financing."

But, as one European-based studio exec tells *THR*, it takes more than financial might to replicate the majors' global reach: "Financing and production is easy, we can all do that if we have the capital. The problem is distribution — getting your movies in the theaters worldwide. That's where our model, the studio model, works. And where, so far, no one can match us."

— CLIFFORD COONAN CONTRIBUTED TO THIS REPORT

China's Wanda to Launch Film Fest in 2017

By Georg Szalai

Chinese conglomerate Dalian Wanda in Cannes unveiled plans to launch a new "major international film festival" in Qingdao, China in 2017, and provided more details on its plans to build a film studio and media complex.

The company said **Rose Kuo**, most recently executive director of the Film Society of Lincoln Center, which presents the New York Film Festival, would oversee the new Chinese festival as CEO. Kuo is also a former artistic director of Los Angeles' AFI Fest.

The Qingdao International Film Festival, set to debut in the fall of 2017, "will be a first-class international film festival and serve as a bridge between Eastern and Western filmmaking cultures," Wanda said.

The company also announced that **Stephen Mensch** would serve as CEO of the Qingdao Oriental Movie Industrial Park. **THR**

Drone

CONTINUED FROM PAGE 1

The mission escalates from a "capture" to a "kill" operation when Madden realizes the terrorists are about to embark on a deadly suicide mission. However, a 9-year-old girl enters the kill zone just as the drone pilot is poised to attack, prompting Madden to consult with the British foreign secretary.

Harold van Lier's sales outfit Entertainment One International is shopping the project at the Cannes festival.

Hood, whose drama *Tsotsi* won the foreign-language Oscar in 2006, is set to start shooting *Eye in the Sky* in South Africa in August.

Xavier Marchand will oversee production for eOne in close collaboration with eOne's senior vp of filmed entertainment **Benedict Carver**.

eOne will directly distribute the film in the U.K., Canada, Benelux, Spain and Australia/New Zealand. **THR**

Lionsgate

CONTINUED FROM PAGE 1

produce, along with **Gail Egan** and **Andrea Calderwood** of Potboiler Productions.

The film will be executive produced by Film4's **Tessa Ross** alongside Lionsgate U.K. chief **Zygi Kamasa**; **Frederick W. Green** and **Joshua Astrachan** of Animal Kingdom; and **Nigel Williams**.

Trespass Against Us was developed and is being co-financed by Film4 with backing from the British Film Institute and Lipsync and is scheduled to shoot in the U.K. this summer.

The score for the film will come from electronica outfit The Chemical Brothers, whose credits include **David Fincher**'s *Fight Club*. Smith has directed music promos for The Streets and The Chemical Brothers, most recently directing music documentary *The Chemical Brothers — Don't Think*. His resume also boasts TV episodes of *Doctor Who*, *Little Dorrit* and *Skins*.

Siddons has directed the documentaries *Turn It Loose* and *Inside Out: The People's Art Project*. **THR**

CANNES SCORING



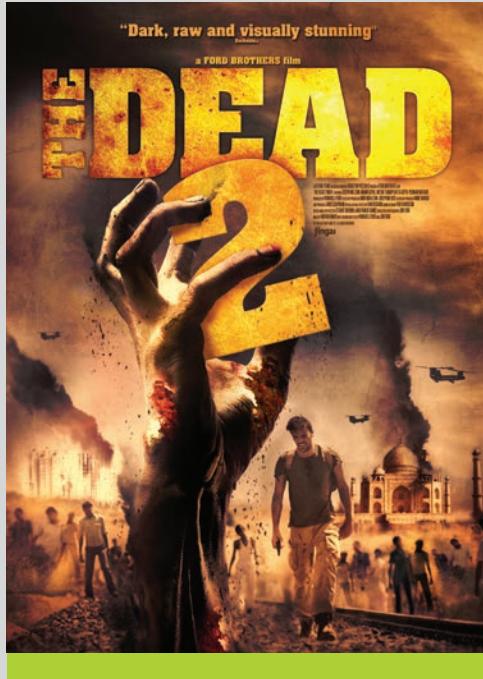
DRONES

GENRE: THRILLER WAR / 85 MIN / USA / 2013

SCREENING: SATURDAY 17TH
11:30 / PALAIS B

"NICELY BLENDS REAL THRILLS WITH THE COMPLEX MORAL DILEMMAS OF DRONE WARFARE"

SCREEN INTERNATIONAL



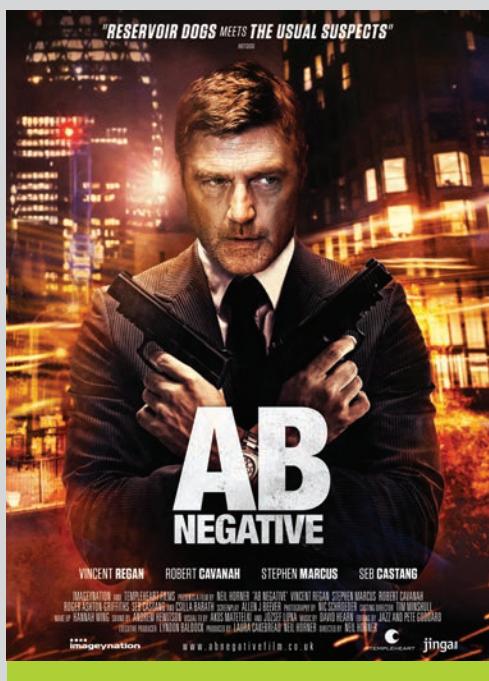
THE DEAD 2

GENRE: HORROR ACTION / 94 MIN / UK / 2014

SCREENING: SATURDAY 17TH
13:30 / PALAIS B

"DARK, RAW AND VISUALLY STUNNING"

DAILY DEAD



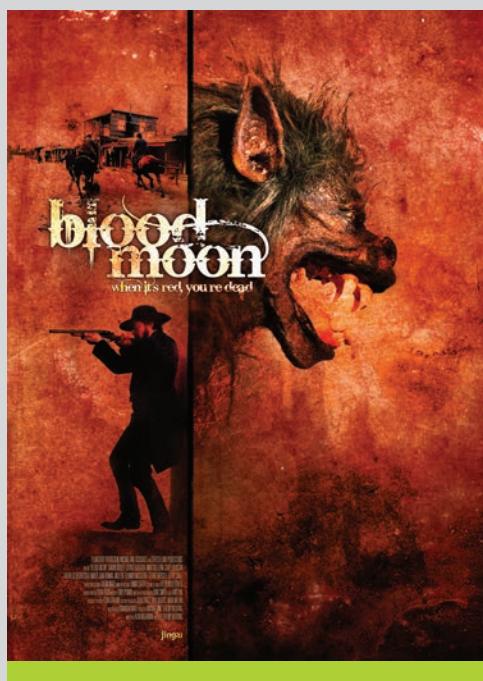
AB NEGATIVE

GENRE: THRILLER ACTION / 85 MIN / UK / 2014

SCREENING: SUNDAY 18TH
10:00 / PALAIS E

"RESERVOIR DOGS MEETS THE USUAL SUSPECTS"

JAY SLATER



BLOOD MOON

GENRE: WESTERN HORROR / 90 MIN / UK / 2014

SCREENING: SUNDAY 18TH
12:00 / PALAIS E

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CANNES DEALS

KA-CHING!
WHO'S INKING
ON THE DOTTED LINE
AT THE FESTIVAL

Busy Sony Pictures Classics Acquires Competition Contender *Wild Tales*

By Rebecca Ford



Wild Tales

Sony Pictures Classics has acquired its second film of the fest, picking up Argentinian director **Damian Szifron's** *Wild Tales* for North America, Australia and New Zealand.

The comedy-thriller, which will premiere in competition May 17, is comprised of six separate stories, and was produced by **Pedro** and **Agustin Almodovar's** *El Deseo* in Spain and **Hugo Sigman's** *Kramer & Sigman* in Argentina.

Film Factory Entertainment is handling international sales for *Wild Tales*, which stars **Ricardo Darin**, **Oscar Martinez** and **Leonardo Sbaraglia**. Szifron, best known for creating Argentinian TV series *Los Simuladores*, is the only South American representative in the competition lineup. He

received critical attention for his 2003 film *Bottom of the Sea*, and followed that up with 2005's *On Probation*.

"We are very happy that Sony Pictures Classics is taking care of *Wild Tales*' U.S. distribution. After so many years working together, we have no doubt they will be the best bridge between the American audience and Damian Szifron's film, as they've been with our films before," said Agustin and Pedro Almodovar in a statement.

So far, SPC has been one of the busier companies at the fest, with this latest

move coming on the heels of its acquisition of biopic *Saint Laurent* on May 14. The film about French designer **Yves Saint Laurent**, which was directed by **Bertrand Bonello**, also will have its world premiere on May 17 in competition.

SPC has a healthy number of films in the competition already, with **Mick Leigh's** *Mr. Turner* receiving warm reviews after its premiere May 15, and the long-delayed **Bennett Miller** film *Foxcatcher* bowing in competition May 19. Out of competition ice-hockey doc *Red Army* and **Zhang Yimou's** *Coming Home* both will screen, and Sundance winner *Whiplash* starring **Miles Teller** will play in the Directors' Fortnight program.

Expendables Producer Boards *Ivanhoe*

Basil Iwanyk of Thunder Road Pictures, an executive producer on *The Expendables 3*, has boarded European action-adventure project *Ivanhoe* and will co-produce the \$34 million feature based on the **Walter Scott** classic. Casting is underway on the **Iain Softley**-directed film, with shooting set to start in the fall.

Galecki, Sevigny Join *Master Cleanse*

The Big Bang Theory's **Johnny Galecki**, **Chloe Sevigny** and **Anjelica Huston** have been cast in horror-comedy *Master Cleanse* from first-time feature director **Bobby Miller**. XYZ Films is shopping the

project from Bron Studios and Gilbert Films to international buyers. WME Global is representing North American rights. Production is set to start in Vancouver in July.



Winterbottom to Direct *Vatican*

British director **Michael Winterbottom** is set to direct *The Vatican Connection*, based on the real-life story of a detective who uncovered the Vatican Bank's links to the Mafia in the 1970s.

Phase 4 Takes *Fort Bliss* for North America

Phase 4 Films has acquired North American rights to writer-director **Claudia Myers'** *Fort Bliss*, starring **Michelle Monaghan** as a U.S. Army

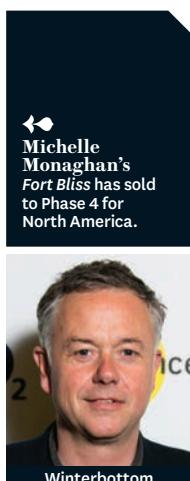
medic and single mother returning home after a tour of duty in Afghanistan.

Media Asia Goes to Select Markets

Hong Kong's Media Asia has sold a package of four movies to Taiwan's Kbro Media, *Helios*, *Don't Go Breaking My Heart 2*, *In the Dark* and *Urban Games*. The company also sold *In the Dark* and *Urban Games* to South Korea's With Lion. Myanmar's Media Culture acquired *In the Dark*.



Michelle Monaghan's *Fort Bliss* has sold to Phase 4 for North America.



Francois Ozon's Latest Film Sells Wide

Paris-based Films Distribution has sold **Francois Ozon's** upcoming film *The New Girlfriend* for several markets, including Brazil and Japan. The project is based on a short story by **Ruth Rendell** about a woman who falls into a depression after her best friend dies.

Amour Fou Lands Multiple Deals

Coproduction Office has closed deals for Germany, Austria, Sweden and the Benelux for **Jessica Hausner's** *Un Certain Regard* entry *Amour Fou* ahead of its May 16 Cannes debut.

Inbetweeners 2 Set for Germany, Russia

Zodiak Rights, the distribution arm of Zodiak Media, has presold *The Inbetweeners 2*, a sequel to Britain's most successful comedy film ever, to SquareOne in Germany, Front Row in the Middle East and Big Movie in Russia and CIS. The first film, about four socially awkward teens, grossed about \$70 million in the U.K.

Dogwoof Closes Deals for *Style, Impresario*

U.K. distributor Dogwoof has inked deals for *Advanced Style* and *The Last Impresario*. *Advanced Style*, based on the fashion blog and book of the same name, has sold to Japan, Scandinavia and the Baltics. *Impresario*, about London theater producer **Michael White**, sold to Canada and Italy. **THR**

KALEIDOSCOPE AT CANNES

PREMIERE



RPG

Reality is not as it seems when an aging millionaire enters a role playing game where the winner is the last to survive.

Directors: Tino Navarro, David Rebordão

Cast: Rutger Hauer (*Blade Runner, Batman Begins*)

Sci-Fi / 103 mins / 2014

English (PT) / Complete

PREMIERE



NO MAN'S LAND

Based on a true story gathered amid the scorched battlefields of WW1, the experiences, tragedies and fears of a young Allied soldier are told in this epic and moving adventure.

Director: Klaas van Eijkeren

Cast: Timothy Flohr, Pascal Vugts

War / 2014

Dutch (NL) / Post-Production

PREMIERE



THE NOTORIOUS MR. BOUT

Known to many as "The Merchant of Death", *The Notorious Mr. Bout* weaves twenty years of home movies with extensive first person narrative and high profile interviews to form a startling account of how Russian entrepreneur, Viktor Bout, became one of the world's most infamous felons.

Directors: Tony Gerber (*Full Battle Rattle*),
Maxim Pozdorovkin (*Pussy Riot: A Punk Prayer*)

Documentary / 94 mins / 2014

English (US) / Complete

PREMIERE



WE ARE THE GIANT

We Are The Giant follows the inspirational stories of three ordinary young people whose struggle for freedom during the Arab Spring was both fuelled and empowered by social media.

Director: Greg Barker (*Manhunt*)

Producer: John Battsek (*The Imposter, Searching for Sugar Man*), Julie Goldman

Documentary / 92 mins / 2014

English (US) / Complete

SCREENING: TODAY, 13:30 LERINS 1

QUINZaine
DES RÉALISATEURS
Société des réalisateurs de films
CANNES 2013



THE LAST DAYS ON MARS

On the first manned trip to Mars, an isolated crew of scientists make a terrifying discovery that if not contained, could destroy everything in its path.

Director: Ruairí Robinson

Cast: Liev Schreiber, Elias Koteas & Olivia Williams

Sci-Fi / 98 mins / 2013

English (UK) / Complete

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FINAL SCREENING TODAY!

Saturday, May 17
12:00 pm • Lerins 2



HORROR / THRILLER

In a small village of New Bethlehem, six girls who each share the same 18th birthday begin to mysteriously disappear one by one.

FINAL SCREENING TOMORROW!

Sunday, May 18
4:00 pm • Lerins 2



CRIME / THRILLER

A group of young credit card thieves battle time and each other to repay their \$2 million debt to a dangerous gangster.

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Exclusive
First LookLuke Perry in John Williams' *The Beat Beneath My Feet*

In *The Beat Beneath My Feet*, a British indie helmed by occasional Radiohead music video director John Williams, the former Beverly Hills 90210 star cleverly has been cast as a broken, aging 1990s rock star who faked his own death to escape financial ruin. When a schoolboy (Nick Galitzine) recognizes him on the street, the two clash before finding common ground — and a path toward redemption for Perry's character — in their shared love of guitar music. Produced by the U.K.'s Scoop Films, the film is getting its market debut at Cannes via Spotlight Pictures.

DANIEL RADCLIFFE EYES EGGERS ADAPTATION *VELOCITY*

By Pamela McClintock

Daniel Radcliffe is in talks to star in *You Shall Know Our Velocity*. Directed by Peter Sollett (*Nick and Norah's Infinite Playlist*) and based on the book by Dave Eggers, the film tracks two mismatched friends who set out on a two-week trip equipped with around-the-world plane tickets and a \$32,000 insurance payoff from a car accident that resulted in the death of a mutual friend. The goal is to randomly give away the windfall to those in need while taking their friend's ashes to the Pyramids in Egypt.

Tim Perrell's Process and Michael

Benaroya's Benaroya Pictures are teaming on the project, which is being shopped at the Cannes Film Market by International Film Trust, the sales company co-founded by Benaroya and run by Christian de Gallegos.

Currently in preproduction and scheduled to start shooting in spring 2015, the screenplay was written by Wells Tower, author of the short-story collection *Everything Ravaged, Everything Burned*.



Radcliffe

Another Eggers novel, *A Hologram for the King*, is currently being adapted for the screen by German director Tom Tykwer (*Cloud Atlas*), with Tom Hanks in the lead role.

"Dave Eggers is a gifted storyteller and we are thrilled to be turning his hilarious, yet poignant story, of two best friends traveling the world into a feature film," Benaroya said in a statement.

Added IFT president de Gallegos: "Playing the lead character in the biggest film franchise of all time, Daniel Radcliffe has managed to successfully establish himself as one of the most versatile actors of his generation and he is perfect to play Will in Peter Sollett's nomadic comedy adventure."

CAA and UTA are co-repping rights to the film.

Radcliffe is currently on Broadway, starring in *The Cripple of Inishmaan*. His upcoming films include *Frankenstein*, in which he plays Igor, due out in 2015. He's represented by ARG in the U.K. and UTA in the U.S. **THR**

Hounsou Joins Cast of Sci-fi Thriller *One*

By Rebecca Ford

Djimon Hounsou, who is in Cannes for the premiere of *How to Train Your Dragon 2*, and *Pitch Perfect* actress Alexis Knapp have been cast as the stars of postapocalyptic film *One*. *Lone Survivor* star Sammy Sheik also has joined the cast.

Written and directed by Murali Thalluri, *One* is the first film to be produced under the South African and Australian co-production treaty launched in 2011. The story is set in a world in which a virus has wiped out 99 percent of humanity, leaving those who have survived divided into separate racial groups all fighting each other to find a cure to help their own.

The film is co-produced and co-financed by Main Street Films with Thalluri for MK Create and Kent Smith for the Kojo Group. Greig Buckle of Enigma Pictures is co-producing. Kathy Morgan International is handling international sales. Production is scheduled to begin this year Johannesburg and Cape Town, South Africa. **THR**



Hounsou

THR at Cannes

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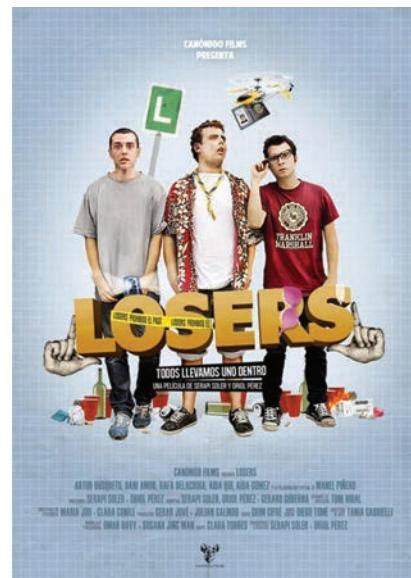
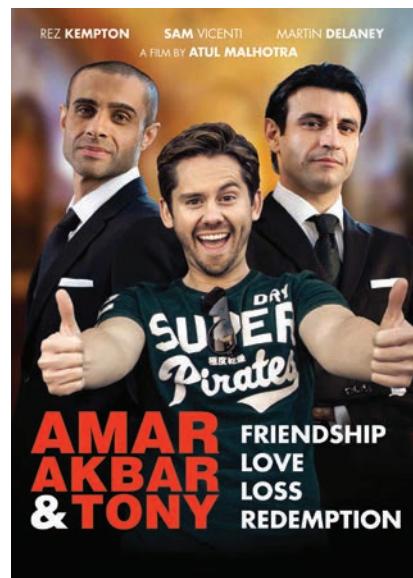
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► THE 2014 CANNES POSTER AWARDS

THR PAYS TRIBUTE TO THE MOST AMUSING AND OVER-THE-TOP PROMOTIONAL MATERIALS FROM THE FESTIVAL'S MARKET

Bros Edition



MOST AMBIGUOUS TRIO

Amar, Akbar & Tony (U.K.)

Who's got two thumbs and loves his business professional buddies? Amar! Or Akbar! Or Tony! It's gotta be one of those three. It remains to be seen why exactly those two secret service guys are bros with the perky "Dry Super Pirate."



LEAST BIODEGRADABLE

Plastic (U.K.)

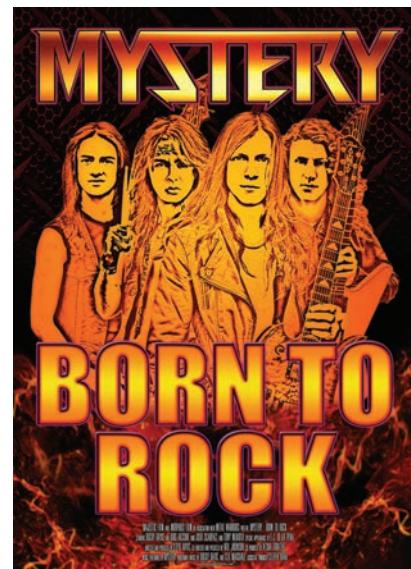
These bros are living large, which is the prime objective of all bros. Other things bros love: money, guns and babes.

But why do they need the plastic if they've got all that cash lying around?

MOST LIKELY TO SCORE A TWO-PICTURE DEAL

Losers (Spain)

It's not clear why these guys are losers. Who doesn't love remote-control helicopters? And if they're such losers where'd that pink bra come from? These guys look like 90 percent of the bros in Hollywood with development deals.



MOST AQUA-NETTED QUARTET

Mystery: Born to Rock

(Australia, Croatia, Japan, U.S.)

Mystery was born to rock! No seriously, Mystery's lead guitarist was literally born with a Gibson Les Paul in his hands. His mother died from internal bleeding shortly thereafter.



1949/2014

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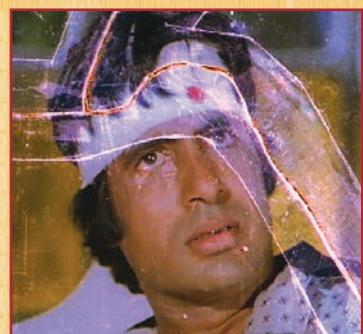
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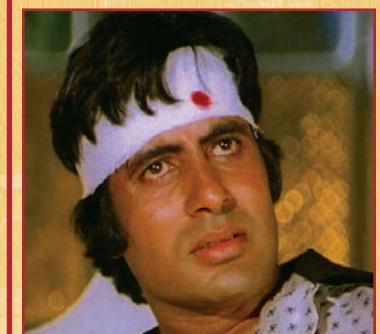
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1 From left: Scott Speedman, Ryan Reynolds and Kevin Durand at the photo call for *The Captive*, which is in competition.

2 Pregnant actress Mireille Enos (left) posed with her *Captive* co-star Rosario Dawson.

3 Zoe Saldana wore a Jason Wu dress to the screening of *Mr. Turner*.

4 Director Gabe Polsky (left) posed with the subject of his documentary *Red Army*, Vyacheslav Fetisov, the former captain of Russia's ice hockey team.

5 Blake Lively took a spin on the carpet in Chanel before the premiere of *Turner*.

6 From left: *Turner* director Mike Leigh was joined by his actors Marion Bailey, Timothy Spall and Dorothy Atkinson.





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UN CERTAIN REGARD
FESTIVAL DE CANNES

PRODUCED BY LEE CHANGDON
THE DIRECTOR OF "SECRET SUNSHINE" & "POETRY"

A GIRL AT MY DOOR

A FILM BY JULY JUNG

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A FILM BY KIM SEONG-HUN

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"A HARD DAY" / LEE SUN-KYUN CHO JIN WOONG
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FROM THE PRODUCER OF OLDBOY

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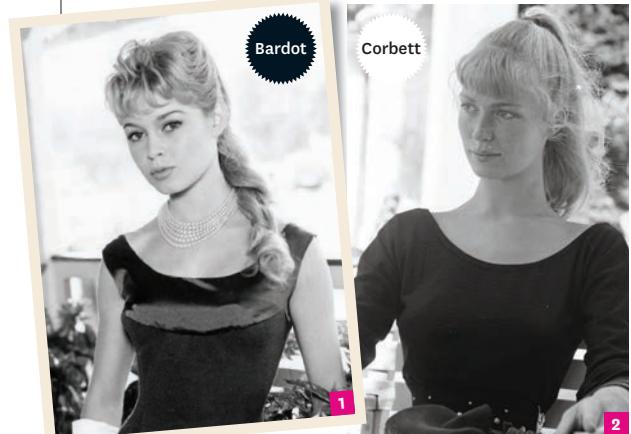
<http://www.koreanfilm.or.kr>

About Town

RAMBLING REPORTER

By Gary Baum

1 Bardot and 2 Corbett in the 1950s
3 Picasso held up a sketch of Corbett in 1954.



Picasso Muse: Bardot Stole My Look!

Picasso muse and painter **Lydia Corbett**, who was a virtual **Brigitte Bardot** lookalike back in the 1950s, tells *THR* that Cannes' beloved blonde, often done up in a trademark ponytail, stole her 'do.

Corbett, who grew up down the Riviera from Cannes, had caught the eye of **Pablo Picasso**, whose studio was 10 minutes from Cannes in Vallauris, and become his muse. Photographs of her with the painter subsequently appeared in *Paris Match*, where they attracted the attention of Bardot's husband, director **Roger Vadim**.

"I only had one, brief meeting with Brigitte Bardot, when we passed each other on the promenade at Cannes during the film festival of 1954," says Corbett. "She was on Vadim's arm and I was on Picasso's, and of course we took a long look at each other and the men took a long look at us."

"The next time I saw her," continues Corbett, "she was no longer a brunette but had dyed her hair blonde to match mine, keeping the fashionable dark eyelashes. She had adopted the ponytail, but really it wasn't as stylish as mine. Hers had a more random look and was more flowing. My own ponytail was very high and perhaps especially distinctive, as at that time only very young girls had this kind of hairdo. I developed the idea of the ponytail, in a high coquettish manner, after my father wrote



Corbett today

- PASTIS -

In this convivial, classic brasserie just off the Croisette at 28 rue du Commandant Andre, a relatively straightforward Salade Niçoise materializes in a deep-set glass bowl, well dressed and balanced. It features a melange of greatest-hits raw accoutrements: tomatoes (wedged), radishes (blossomed), scallions (diced) and so on, all situated around what seems like an entire can of very high-quality tuna. Surprisingly, olives are absent, but delicate sardine strips allude to that telltale saltiness. Crucially, this refreshing dish emanates the confidence of local authenticity: It isn't anxiously hewing to some nebulous ideal of Julia Child originalism, as so many American renditions do.

€16



No Cabs? Call a Copter

Very important question: How is the ongoing local taxi strike affecting the 1 percent? *THR* has learned that the five-star Hotel du Cap Eden-Roc is advising its would-be festival guests stranded at Nice's affected airport to simply call Heli Air Monaco, which makes regularly scheduled flights to the principality. For €500, its smallest copter (seating five) will make the seven-minute detour to Cannes, landing at the town's Old Port — and the du Cap will send over a private car to pluck them away to Cap d'Antibes. That advice is being taken — according to Heli Air Monaco's **Xavier Fabien**, the company booked seven Cannes flights May 15, the first full day of the strike. Typically, it books zero.

- LE PARK 45 -

Yes, it's awfully expensive for a salad. But, as a server explained to *The Hollywood Reporter*, it's really more of a seafood dish with Niçoise elements. (And delivered in this Michelin-starred modernist room with an ocean view at 45 La Croisette after several amuse-bouches.) Large seared squid is ribboned in an elegant pile, then offset by zucchini slivers, quietly wispy olive-studded toast shards, basil oil, jellied peppers with Sakura cherry blossom vinegar

and a molecular-gastronomical mustard ice, that's conjured from the British brand Colman's Savora. Cool meets warm, crisp meets soft: This is exquisite, successfully inventive stuff — and well worth the price.

ZE BEST!

€31



FESTIVAL FOOD FACE-OFF •



Salade Niçoise

Although Americans are more familiar with variations involving cooked veggies, the Niçoise, named for its key component, a type of olive grown mainly around Nice, is supposed to be about pure produce freshness. *THR* pitted a traditional presentation against a nouvelle interpretation.

DUSTIN
NGUYEN

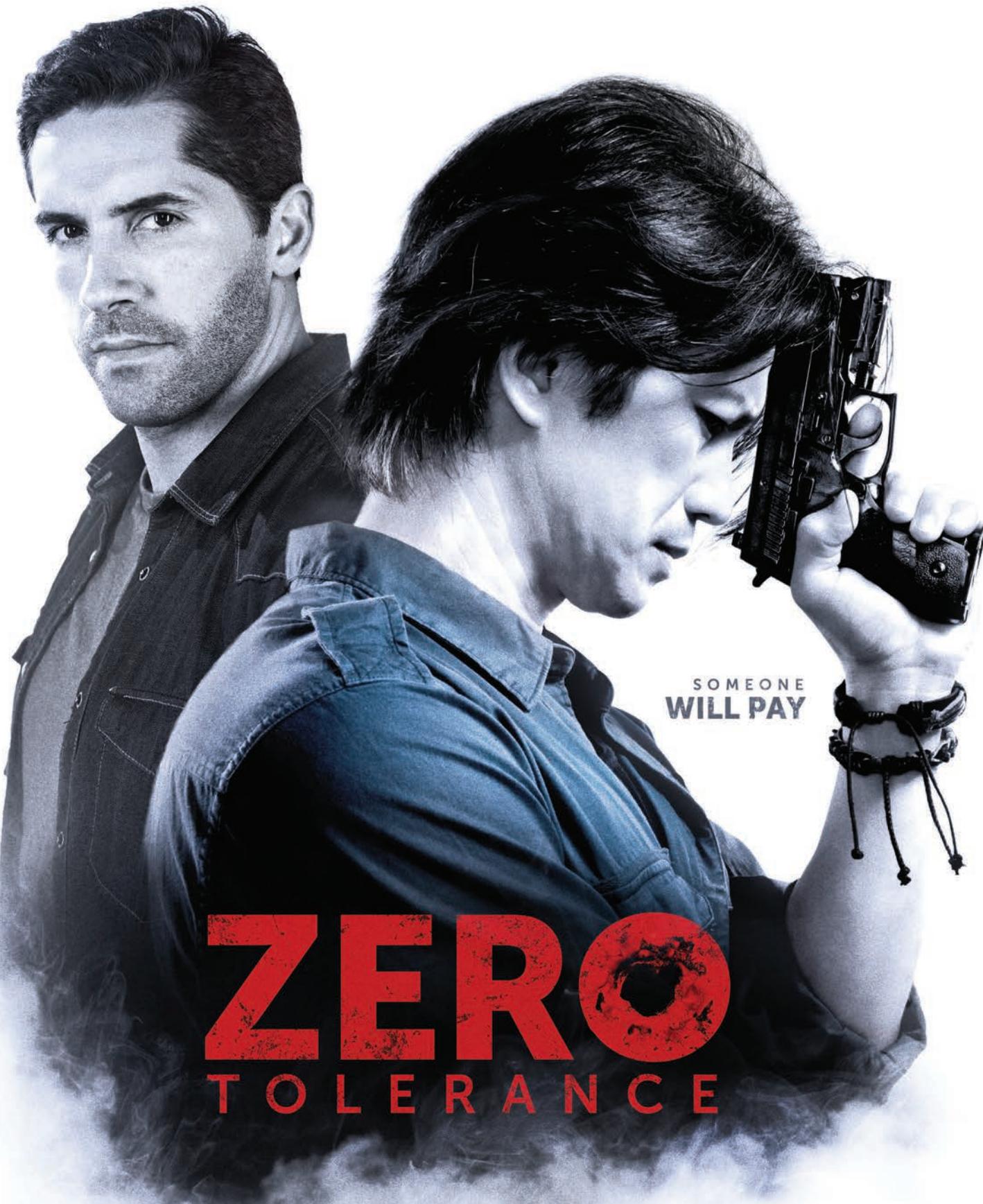
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Pret-a-Reporter

WHAT TO BUY, WEAR AND KNOW IN CANNES

by Merle Ginsberg



READY TO WEAR: *Cannes Wardrobes Wrapped in Advance*

For the past few years, style suites have proliferated at Cannes, mostly at the Martinez: Dolce & Gabbana, Gucci, Louis Vuitton, Dior, Chanel and many others have set up opulent showcases packed with couture, ready-to-wear and cocktail dresses.

Stylists used to drag their clients around to dig up options — then have about an hour to tailor a look for the Palais stairs walk. Not ideal, to say the least. Most Oscar gowns get four to five fittings; anything less and it's the gown wearing the girl. But this year, the suites — outside of Jimmy Choo's — have a lot less foot traffic. "Most of the stylists get the actress' entire wardrobe done early," confesses an exec at a major fashion label. "This way, nothing's left to chance. We can do multiple fittings, and there's no drama or panic. Cannes is just too important in terms of fashion for the world's stage to mess around." **Micaela Erlanger**, stylist to **Lupita Nyong'o** and **Hilary Swank**, agrees: "We did it all before we got here. You have to move fast, but it's worth it."

Erlanger came to Cannes with her clients, just to minimize risk, while **Leslie Fremar** prepped her client **Julianne Moore** prior to the fest. **Jeanann Williams** worked with Calvin Klein designer **Francisco Costa** to create **Naomi Watts'** look in New York, but still came along to Cannes to ensure everything went right. "I'm not usually in Cannes with clients so we plan well in advance," admits **Elizabeth Stewart** (No. 1 on *THR*'s Power Stylists list), who's dressing **Cate Blanchett**. The actress' orange day dress and metallic beaded gown by Valentino all were created weeks ago. Still, says Stewart, "now that I'm here, I will at least look in all the suites." One rep for a major Italian fashion house says that since so much is done in advance, "I didn't even come to Cannes. Our company has no suite this year. Why spend money on an expensive suite in Cannes if there's really no payoff?"

ROCKIN' IT

At the Calvin Klein party May 15, **Naomi Watts** paired her CK strapless pink cocktail dress with a dramatic platinum-and-diamond Bulgari necklace and pendant from the Bulgari Heritage Collection, circa 1930; Watts' stylist **Jeanann Williams** also wore a Bulgari necklace, a choker from the '70s. "Naomi wants to wear this one later in the week," she admitted.



JANE FONDA: *Thanks, Spanx!*

Jane Fonda, in town as a L'Oréal ambassador, reveals to *THR* that she'll be writing a fashion blog on her site [JaneFonda.com](#) about her 2014 Cannes experience. What will she focus on? "It's going to be all about Spanx. Yes, Spanx!" says the actress, looking chic and svelte at 76. She credits her phenomenal figure to the stretchy garments (50 years of cardio probably helps too). "I actually became friends with Spanx founder **Sara Blakely** when we both lived in Italy years ago," she says. "I wear Spanx on the plane under pants, then I wear waist-cinching Spanx — and I also wear a Spanx bra. I wear them most of the time." Isn't all this confinement a bit uncomfortable? "You get used to it," sighs Fonda — without exhaling too much.

DRESS
DU
JOUR

ROONEY MARA *in Calvin Klein*

The face of Calvin Klein's Downtown fragrance wore a subtle but sublime dress to the brand's annual Cannes event May 15: a custom fringed slim-cut gown modified from a look she loved at Francisco Costa's spring 2014 show in New York. The designer made a few adjustments for her, changing it from black to white and lengthening it.



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Tran



Demoustier



Trinca



Oland Fabricius



Zylberberg



Lyadova



Garcia Jonsson



Schnoeink

9 Cannes Breakout Contenders

The Artist's Berenice Bejo shot to stardom when the film floored the festival: Now *THR* predicts which international starlets are next in line for ascension

By SCOTT ROXBOROUGH

► Anais Demoustier

Bird People **UN CERTAIN REGARD**

Already a name in France, where she twice has been nominated for a “most promising actress” honor in the national Cesar Film Awards, 26-year-old Demoustier has a supporting role in Pascale Ferran’s *Bird People* as a young Parisian chambermaid who turns the head of a visiting American engineer (*The Good Wife*’s Josh Charles). It may scream cultural cliche, but it just might be Demoustier’s ticket to cross-border stardom.

► Ingrid Garcia Jonsson

Beautiful Youth **UN CERTAIN REGARD**

The topical nature of Jaime Rosales’ *Beautiful Youth* — about Spain’s “lost generation” of unemployed hit by the current euro crisis — combined with its stylistic premise (scripted scenes were shot together with impromptu performances captured on smartphones and webcams) is certain to gather attention. The gimmick likely will generate buzz for 22-year-old Garcia Jonsson. Born in Sweden and raised in Spain, she is best known for her comedic work on Swedish television.

► Elena Lyadova

Leviathan **COMPETITION**

Andrey Zvyagintsev’s *Leviathan* is on every serious critic’s must-see list at this year’s Cannes. The dark tale is billed as part biblical allegory, part critique of modern-day Russia and already is a Palme d’Or frontrunner. If it can win over the jury, it could prove the springboard to stardom for 33-year-old Lyadova, a Zvyagintsev regular who plays the wife of an embattled auto mechanic and decides with her husband to fight back against a corrupt, small-town mayor.

► Nanna Oland Fabricius

The Salvation **OUT OF COMPETITION**

Denmark’s Oland Fabricius, 29, already has plenty of international name recognition in the music business, where she’s better known as electropop artist Oh Land. Her supporting role in Kristian Levring’s Danish Western *The Salvation*, alongside *Hannibal* star Mads Mikkelsen, may prove the crossover vehicle she needs to get the film industry to pay attention, too.

► Birte Schnoeink

Amour Fou **UN CERTAIN REGARD**

Thirty-year-old Schnoeink is a virtual unknown even back home in Germany, but she could see her profile raised considerably with this period drama from director Jessica Hausner. Her role as Henriette Vogel, German poet Heinrich von Kleist’s girlfriend, who killed herself in 1811, promises to be a tour de force. Hausner’s films tend to put her actors center stage — her *Lourdes* (2009) was an acting master class for Lea Seydoux.

► Melisa Sozen

Winter Sleep **COMPETITION**

Sozen, 29, made a name for herself in Turkish TV dramas, including the hit *Subat* (a sort of Turkish *Beauty and the Beast*) and the 2010 crime drama *Hunting Season*. Now she’s caught the eye of Nuri Bilge Ceylan, whose dramas *Three Monkeys* (2008) and *Once Upon a Time in Anatolia* (2011) have wowed international critics. The list of Turkish stars who have leaped to Hollywood is short (some might say nonexistent), but Sozen is looking to beat the odds.

► Claire Tran

Sils Maria **COMPETITION**

French dancer-actress Tran, 28, has been building her reputation with supporting roles in films from top French directors — including Claire Denis’ Cannes entry *Bastards* last year and Luc Besson’s upcoming action thriller *Lucy*. Her biggest challenge, in Olivier Assayas’ competition title *Sils Maria*, may be to stand out amid a glam-heavy cast that includes Juliette Binoche and Kristen Stewart.

► Jasmine Trinca

Saint Laurent **COMPETITION**

The 33-year-old Italian dazzled in the 2013 French comedy *Another Life* and in Valeria Golino’s euthanasia drama *Honey*. Global recognition for the starlet could come with Bertrand Bonello’s *Saint Laurent*, which Sony Pictures Classics bought for North America on May 14.

► Julieta Zylberberg

Wild Tales **COMPETITION**

Funny doesn’t always translate, but Argentina’s Zylberberg, 32, an established sitcom star back home, will be looking to make audiences bust a gut while taking in her performance in Damian Szifron’s *Wild Tales*, one of the few comedies in competition this year. *Wild Tales* was produced by Pedro Almodovar, a filmmaker with a strong track record in choosing top Hispanic talent, including Penelope Cruz. The film was picked up for North America by Sony Pictures Classics on May 16. **THR**



Turkey's Sozen

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PRODUCERS ON THE MOVE

at the Cannes International Film Festival 2014

part one*



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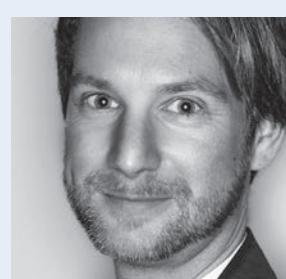
Box Productions

CH – 1020 Renens
phone +41 21 312 64 11
cell +41 76 458 99 67
elodie.brunner@boxproductions.ch
www.boxproductions.ch

selected films

Pause, release Fall 2014
by Mathieu Urfer (Switzerland)
Iranien, 2014
by Mehran Tamadon (France, Switzerland)
documentary, assistant producer

Since 2000, European Film Promotion (EFP) has been offering support and guidance to European producers during the Cannes International Film Festival. This year, the members of EFP have chosen 24 outstanding up-and-coming producers from 24 European countries to participate in the networking platform PRODUCERS ON THE MOVE. A highly focused working environment involves project pitching, one-to-one meetings and social events.



HENNING KAMM GERMANY

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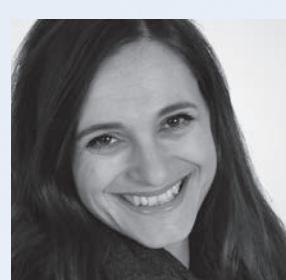
D – 20259 Hamburg
phone +49 40 6094 0944
cell +49 151 23 000 204
kamm@detailfilm.de
www.detailfilm.de

selected films

Mahan, 2015, in development
by Mohammad Rasoulof
Praia do Futuro, 2014
by Karim Ainouz (Brazil, Germany)
co-produced

Puppylove, 2013

by Delphine Lehericey (Belgium, Switzerland, France, Luxembourg) co-produced
Até ver a luz, 2013, by Basil da Cunha (Switzerland)
Os vivos tambem choram, 2012
by Basil da Cunha (Switzerland) short



TERÉZ HOLLO-KLAUSEN NORWAY

Anna Kron Film

N – 4014 Stavanger
cell +47 913 16 75
terez@hollo.no

selected films

Dryads, 2014, in preproduction
by Sten Hellevig (Norway)
It's Only Make Believe, 2013
by Arild Østlin Ommundsen (Norway)
executive produced through Chezville

Casper And Emma – Best Friends, 2012

by Arne Lindtnær Næss (Norway)
produced through Cinenord Kidstory
Totally True Love, 2011
by Anne Sewitsky (Norway, Germany)
produced through Cinenord Kidstory



OGNEN ANTOV MACEDONIA

Dream Factory Macedonia

MK – 1000 Skopje
phone +389 2 311 1125
cell +389 70 255 888
ognenantov@gmail.com
http://dfm.mk

selected films

Monument To Michael Jackson, 2014, in postproduction
by Darko Lungulov (FYR of Macedonia, Serbia, Germany)
co-producer
Not An Ordinary Monday, 2014
by Andy Deliana (Albania, USA, FYR of Macedonia) co-prod.

Mission London, 2012

by Dimitar Mitovski (Bulgaria, UK, Hungary, FYR of Macedonia, Sweden) co-produced
Punk Is Not Dead, 2012
by Vladimir Blazevski (FYR of Macedonia)
associate produced



DAVID BIJKER THE NETHERLANDS

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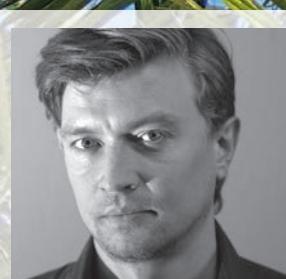
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phone +31 20 22 60 100
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david@bijkér.tv
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selected films

Superteacher!, 2015, in development
by Remy van Heugten (Netherlands, Belgium, Germany)
Falko – Letter Of Fire, 2015, in preproduction
by Dennis Bots
(Netherlands, Germany, Belgium)

The Sword Of D'Artagnan, 2014

by Dennis Bots (Netherlands, Germany)
Secrets Of War, 2012
by Dennis Bots (Netherlands, Belgium, Luxembourg)
Cool Kids Don't Cry, 2011
by Dennis Bots (Netherlands, Belgium)



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selected films

Marie Curie, 2014, in development
by Marie Noelle (Poland, Germany, France)
Ethiopiques, in development
by Maciej Bochniak (Poland)
documentary

Whale From Lorino, in development

by Maciej Cuske (Poland) documentary
Fuck For Forest, 2012
by Michał Marczał (Poland, Germany) documentary
Winter Daughter, 2011
by Johannes Schmid (Germany, Poland) co-produced



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selected films

Gangster Of Love, 2013
by Nebojša Slijepčević (Croatia, Germany, Romania)
documentary
Boxed, 2013
by Nebojša Slijepčević (Croatia) short

Mama Europa, 2013

by Petra Seliškar (Slovenia, Macedonia, Croatia)
documentary, co-executive produced
The Blockade, 2012
by Igor Bezinović (Croatia) documentary, assistant
producer



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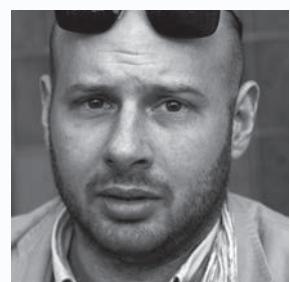
P – 1000-138 Lisbon
phone +351 21 3100142
nuno@beactivemedia.com
www.beactivemedia.com

selected films

Get Happy, in development
by Paul O'Rourke, Pat Connolly, Nuno Bernardo
(Ireland, Portugal)
Road To Revolution, 2014
by Dânia Lucas (Portugal) documentary

Collider, 2013, by Jason Butler

(Ireland, Portugal)
Beat Girl, 2013
by Mairtín de Barra (UK, Ireland, Portugal)
The Knot, 2012
by Jesse Lawrence (UK, Portugal) co-produced



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selected films

Without Guardian Angels, in development
by Róbert Lakatos (Slovak Republic, Romania, Hungary)
Mirage, 2014, in postproduction
by Szabolcs Hajdu (Hungary, Slovak Republic)
co-producer

Children, 2014, in postproduction

by Jaro Vojtek (Slovak Republic)
Slovakia 2.0, 2014
by ten Slovak directors (Slovak Republic) omnibus film
Fine, Thanks, 2013
by Mátyás Prikler (Slovak Republic)



MARTA VELASCO SPAIN

Áralan Films

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phone +34 955 45 2590
cell +34 676 02 87 57
marta@aralanfilms.com
www.aralanfilms.com

selected films

When Angels Sleep, in development
Cranberry Sauce, in development
by Patricia Ferreira (Spain, France)
Innocent Killers, 2014, in postproduction
by Gonzalo Bendala (Spain)

The Extraordinary Tale, 2013

by José F. Ortuño and Laura Alvea (Spain)
Me, Myself And Mum, 2012 by Guillaume Gallienne
(France, Belgium, Spain) co-executive produced
The Wild Ones, 2012
by Patricia Ferreira (Spain)



PETTER LINDBLAD SWEDEN

Snowcloud Films AB

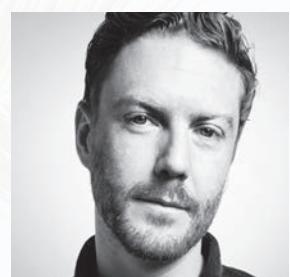
SE – 118 27 Stockholm
cell +46 733 321 600
petter.lindblad@snowcloud.se
www.snowcloud.se

selected films

The Golden Horse, 2014, in postproduction
by Reinis Kalnaelis & Valentas Askinis (Lithuania, Latvia,
Luxembourg, Denmark) co-producer
Beyond Beyond, 2014
by Esben Toft Jacobsen (Sweden, Denmark) animation

The Great Bear, 2011

by Esben Toft Jacobsen (Denmark) animation
The Apple & The Worm, 2009
by Anders Morgenthaler, Mads Juul & Josef Fares
(Denmark, Sweden) animation



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selected films

45 Years, in production
by Andrew Haigh (UK)
The Goob (part of iFeatures2), 2014, in postproduction
by Guy Myhill (UK)
executive producer

Norfolk (part of iFeatures2), 2014, in postproduction

by Martin Radich (UK), executive producer
Le Capital, 2012
by Costa Gavras (France, UK) co-produced
Weekend, 2011
by Andrew Haigh (UK)

contact in Cannes
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22765 Hamburg, Germany
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* part two on May 18

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GREETINGS ETIQUETTE

HOW TO KISS THE FRENCH HELLO LIKE A PRO

8 simple rules for mastering *la bise* (the cheek peck) while also preventing red-faced faux pas, bruised cheekbones, excess slobber and awkward encounters **BY CHRISTOPHER BAGLEY**

→ Step 1



→ Step 2



Two cheeks are better than one (or three, or four)

Within France there are many regional variations on *la bise*: Four kisses are standard in some parts of the North, and three in the South. But at international events like Cannes, most people stick to the standard Parisian double kiss — one on each cheek. To avoid unwanted nose-bumps and lip-locks, start on the right side and lead with your right cheek (see *Figure A*). As your cheeks converge, make a soft kissing sound without actually touching lips to flesh.

Go easy on the man-kisses

In French film circles, it's perfectly common for two straight guys to cheek-kiss each other. But the habit is reserved for friends. Just because the usher at the Palais has led you to a prime VIP seat at the *Grace of Monaco* premiere doesn't mean you should kiss him (*Fig. B*).

Take your cue from the natives

One surefire trick for foreigners, male and female, is to follow the lead of the French person you're greeting. If he or she leans slightly forward and offers a cheek, do the same; if a hand is extended, extend yours. If you're a man swooping in for a cheek-plant and the woman suddenly recoils in disgust, that's a bad sign. You've been outed as a boor or a creep (or both).



When in doubt, shake hands

At daytime meetings, if you're introduced to a member of the opposite sex, "a handshake is best," advises Yohann Comte, deputy head of sales for the French studio Gaumont. "Except if you're being presented by a mutual friend," he clarifies. "Or if the woman is extremely pretty."

The rules change after dark

At dinners and parties, it's more acceptable to kiss a new acquaintance, especially one you've met previously. But a common error for the non-French is to overdo the gesture, betraying way too much eagerness. "I like to kiss only other Europeans, because they know how it's done," says a female French producer who asked not to be named. "With Americans, things can go very wrong."

B



Be aware that the locals may be playing you

The French long have been wise to the insecurities of Americans and other New World rubes who are eager to appear like sophisticated Euro air-kissers. So a nonchalant smooch from Gilles the suave sales agent may just be a form of calculated flattery. If you're a female executive and a Frenchman greets you with a pucker and a "*Bonjour, cherie*," don't assume that he's really into you. "An unexpected kiss can destabilize a foreigner, in the right way," notes Comte wryly. "We have to fulfill our mission as Frenchmen, no?"

Never hug

While the kiss may seem to Americans like a strangely intimate way to greet a total stranger, for the French it can actually serve as a distancing tactic — a way to avoid the dreaded hug. In much of Europe, an unsolicited, full-body hug feels like the ultimate invasion of personal space (*Fig. C*). Save it for your fellow American bros if your film snags the Palme d'Or.

Cut yourself some slack (but only a little)

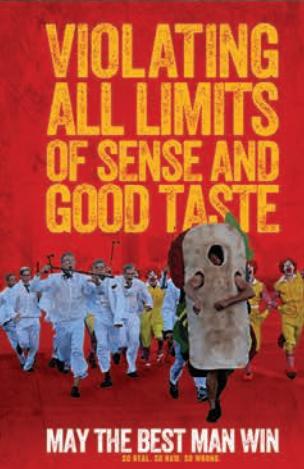
According to Gregory Chambet, a partner at Paris-based WTFilms, the French don't expect foreigners to fully master the nuances of *la bise*, so you'll likely be forgiven for many of the classic gaffes, such as "a half-assed attempt with barely touching cheeks, or a mix of air-kissing and hugging." Still, Chambet says, "It looks pretty funny to us." **THR**

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CEO, PEGASUS MOTION PICTURES

John Chong

The Hong Kong film mogul talks co-productions, the power of the Chinese market and what local audiences respond to: 'They wouldn't know who Brad Pitt is' By Karen Chu

JOHN CHONG CO-FOUNDED MEDIA ASIA in 1994 and during his 18-year tenure produced such Hong Kong classics as *The Infernal Affairs* trilogy (the basis for Martin Scorsese's *The Departed*), *Initial D* and the Wachowski siblings' *Cloud Atlas*. He left in 2012 to join veteran producer Raymond Wong's Pegasus Motion Pictures as CEO. An avid reader and hiker, the 55-year-old Chong — who recently published a collection of essays on the film industry in Hong Kong and China titled *The Way of Light and Shadow* — opened up to *THR* about Pegasus' venture into the exhibition business and the current film market in Hong Kong and China.

Pegasus recently has rented the most successful cinema in Hong Kong, at Langham Place, as a move into the exhibition business. What is your strategy for development?

The Langham Place cinema will be our flagship cinema; it is one of the cinemas with the largest market share in Hong Kong. Pegasus is developing an exhibition business in China. The first one will open at the end of this year. We are hoping to build a cinema in Guangdong and some in the Northeast. The potential for cinemas in China is still huge; there might be saturation in the major cities, but there is still a lack of cinemas in the remote areas.

Of the 10 highest-grossing local films in China in 2013, five were Hong Kong-Chinese co-productions. What do you think about the future of Hong Kong-Chinese co-productions in China?

It has always been this way. There had always been five or over five top 10 highest-grossing films that were Hong Kong-Chinese co-productions. So when someone in China says we don't need Hong Kong anymore, I don't agree. How come there were five top-grossing Hong Kong-Chinese co-productions in the top 10 if they don't need Hong Kong anymore? It's clear that Hong Kong films are popular. The fantasy genre, the martial arts genre and the cop-movie genre popular in Hong Kong films are grossing very well in China.

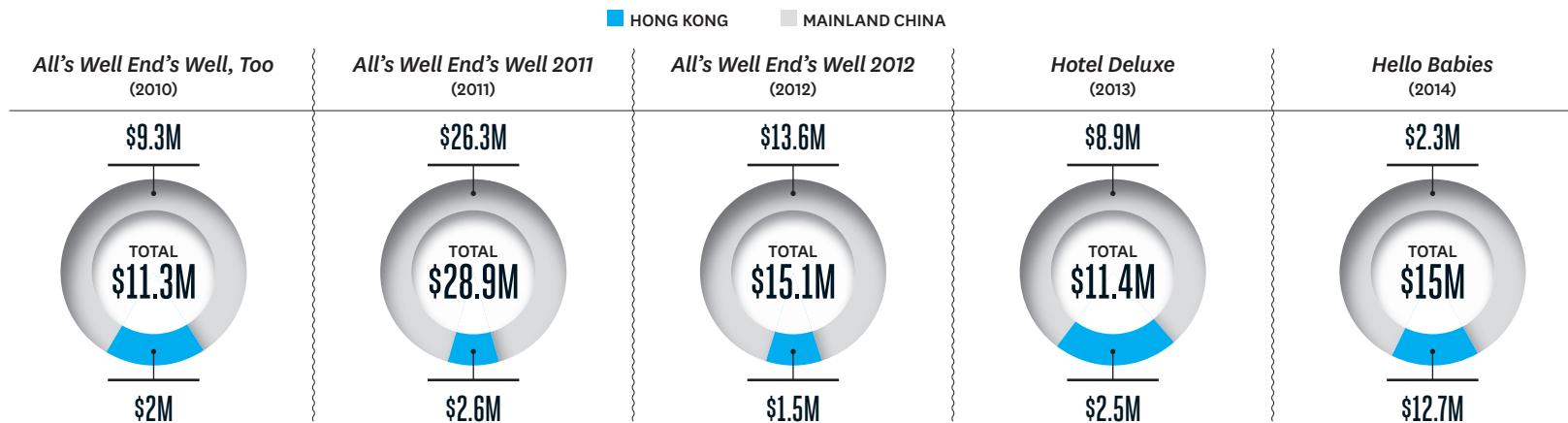
In your book you wrote that Hong Kong companies are losing their advantage in making Hong Kong-Chinese co-productions. Is this still the case?

For Hong Kong companies, the business is getting tougher. Chinese companies can hire Hong Kong cast and crew directly; for the cast and crew from Hong Kong, it doesn't make a difference as to where the financing comes from. So Hong Kong companies are at a disadvantage. There is more competition for the Hong Kong investors. And for the filmmakers in Hong Kong, they might think it's more convenient for them to work directly with Chinese investors. But it's the norm: An established industry can't compete with a blooming one, which can provide better conditions.

What about the future of films made specifically for a Hong Kong audience?

As a company, if we were to only do films made without consideration for the Chinese market, it might be dangerous, and the potential for development might be smaller. The Chinese market is the fastest-growing one in the world; even the Americans are looking to get a piece of the pie. The box office of *Titanic 3D* was a good example — it grossed more in China than in the U.S. Everyone is looking at China as a [growing] market. If we were to make films only for the local Hong Kong market — take for example *The Way We Dance*, which grossed

Pegasus's top 5 box-office hits show just how important the Chinese market is to the Hong Kong film industry



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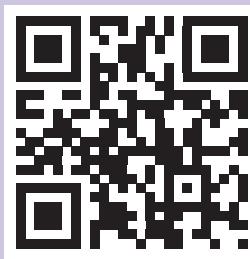
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1 Chong took home a runner-up trophy in a beer pong competition at this year's Hong Kong Filmart.
2 The exec limits himself to one Dannemann cigar per day.
3 Pegasus will release *Z Storm*, a highly anticipated thriller about corruption in Hong Kong's financial sector, in the summer.

almost \$15 million in Hong Kong. The producer told me it is about to break even. The fact that such a high-profile film is only breaking even means there is little hope for films with lower profiles. We will not give up on films made only for the local Hong Kong market, but we have to be careful. There might be a few charitable souls that would like to invest in films just for the local market, but it doesn't create a film business. But that doesn't mean there will be no more films made just for the local market.

How do you think domestic Chinese-language films can compete with Hollywood imports?

China hasn't reached the point of market economy, so the authorities can still manage it. (*Laughs*.)

You mean by scheduling the release dates of foreign imports?

Yes, and other methods. But the problem in the long term is that they have to open the market eventually, because of WTO. It will take an adjustment period. Now it's been opened up to 34 imported films a year, and they're saying that there will be 10 more in the future. So everyone is worrying that if the market is open, how can we compete with *Transformers*? Now there is not a problem. This view is based on our understanding of the big cities in China. The big cities in China are on the same level of any metropolises in the world. Residents are of

higher education standards and higher income range, so their tastes are more international. They might compare a \$200 million Hollywood production with a 100 million yuan [\$6 million] local production and prefer the former. But on the other hand, as the number of screens rises, the big cities are saturated. There are more screens in the second- and third-tier cities. We can take note of the period during Chinese New Year. In the past, box office during the Chinese New Year was poor; but during the past year, the box office during Chinese New Year has shown growth.

What's the reason for that?

It's because in the past, when people went back to their place of origin, there were no cinemas, and they couldn't watch movies on the big screens. But now there are cinemas in remote cities. There is also another type of audience, one that rarely goes to the big cities. They only see television series at home, and they see television stars such as Wang Baoqiang, Xu Zheng and Huang Bo, so they created the immense box office of *Lost in Thailand*. These are big stars in these audience's eyes; they wouldn't know who Brad Pitt is. As a result, though Hollywood films might have an advantage over Chinese-language films in the big cities, Chinese-language films have a strong following in the third- and fourth-tier cities. **THR**

SEX, STARS AND SWORD FIGHTS

Hong Kong hits the Croisette with a typically eclectic mix

SWORD MASTER 3D

SALES AGENT Distribution Workshop

STARS Lin Geng-xin (*Young Detective Dee: Rise of the Sea Dragon*) and Peter Ho (*The Monkey King*)

STATUS In production

Directed by Derek Yee (*Triple Tap*, *The Shinjuku Incident*) and produced by Tsui Hark, the 3D martial-arts action epic is a remake of the movie that launched Yee to stardom: the Shaw Brothers' 1977 classic *Death Duel*. It's based on a book by prolific hard-boiled novelist Gu Long (when Gu died, friends put 48 bottles of XO cognac in his coffin), whose theme was the impossibility of escaping the past, even for a master swordsman who fakes his own death.

3D NAKED AMBITION

SALES AGENT Bravos Pictures

STARS Chapman To (*Infernal Affairs*)

STATUS Completed

The raunchy Hong Kong hit comedy stars To as an unemployed man who breaks into the Japanese porn industry. Directed by Lee Kung Lok (*Micro Sex Office*) and produced by in-demand actor Louis Koo (*Aberdeen*), the film premiered at the Hong Kong International Film Festival.

QIN AI DE XIAO HAI (DEAR CHILDREN)

SALES AGENT We Distribution

STARS Zhao Wei (*Painted Skin*), Huang Bo (*Lost in Thailand*) and Zhang Yi (*Beijing Love Story*)

STATUS In production

Directed and produced by Peter Chan (*American Dreams in China*, *Wu Xia*), this \$12 million drama tackles the hot-button issue of children kidnapped for slave labor or adoption.

▼ MONKEY KING RELOADED

SALES AGENT Media Asia

VOICE STARS Robbie Daymond (*The LEGO Movie Videogame*) and Julie Reiter (*Jingle & Bell's Christmas Star*)

STATUS Postproduction

Inspired by *Journey to the West*, this \$12 million English-language animated feature stars a Sichuan zoo monkey who thwarts the Demon King in New York with the help of a big pig. — K.C.



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Time: 18:00
Venue: Riviera 1

Nick CHEUNG

Sean LAU

Louis KOO



A Film By Pang Brothers

OUT OF INFERN 3D

Sean LAU

Louis KOO

Sinje LEE

CHEN Si Cheng

Market Screening

Date: 18 May (Day 5)
Time: 14:00
Venue: Olympia 6

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Atom Egoyan

As Canadians enjoy a banner year in Cannes, the director urges his countrymen to ditch the false modesty — and predicts a comeback for his star Ryan Reynolds By Etan Vlessing

CANADIAN DIRECTOR Atom Egoyan has been to Cannes a dozen times, had five previous films in the competition and won the FIPRESCI Prize for 1994's *Exotica* and the FIPRESCI, the Grand Jury Prize and the Ecumenical Jury Prize for 1997's *The Sweet Hereafter*, which also earned him Oscar nominations for writing and directing. Now, the 53-year-old, who was born to Armenian parents in Egypt who moved to Canada when he was 2, is back on the Croisette with the kidnapping drama *The Captive*, starring Ryan Reynolds, Mireille Enos and Scott Speedman.

Egoyan talked to *The Hollywood Reporter* about why he thinks this edition of Cannes marks a breakout year for Canada, which has three films in the competition, how he never takes the festival's selection process for granted and how *The Captive* could redefine Reynolds' acting career.

How do you account for the increased Canadian presence at Cannes this year?

We have three films in competition; they represent three generations. We also have filmmakers presenting in the Directors' Fortnight and other parallel sections. It's really, I think, the year that historically we will say Canada finally was able to consolidate this international reputation that everyone has understood over the years. This year it's celebrated in all its forms.

Is there also a bit of luck at work, with David Cronenberg, Xavier Dolan and yourself just coming out with promising films at the same time? It's not a given. Laurent Cantet won the Palme d'Or [for 2008's *The Class*], and his next film *Foxfire* wasn't invited at all. It's very presumptuous to say just because you've had a film in Cannes before, you'll get invited again. This is a

misconception. Films have to be one of the best they've seen in that selection. When they take three films from one country, they're going way beyond the quota of representation. Let's not downplay the achievement here. We're not there because we've been there before. So let's not do the Canadian thing and say, "Gee, shucks, thank you very much." This is a moment to be incredibly proud about, and we have bragging rights.

Is there a trend where English-speaking Canadian directors like you premiere films in Cannes, and Quebec filmmakers debut their films in Toronto as they eye Hollywood careers?

Historically, this will be marked as the year in which Jean-Marc Vallée had a huge breakthrough [with *Dallas Buyers Club*], the year in which Denis Villeneuve had a huge breakthrough [with *Prisoners*], the year in which we had an aggregate high point in our culture. Whether or not those films are premiering at TIFF, Cannes or Berlin, we just have to look at this as an extraordinary moment and not think about the divisions between English and French Canadians. Let's just look at it in terms of the industry, and where we are. I'm not going to analyze what the distributors thought would be the best place to open, and [why] Denis Villeneuve didn't get into Cannes last year with *Enemy*. It doesn't really matter. All that matters is these films

BY THE NUMBERS

17
Features Egoyan has directed

\$11.7M
Worldwide box office for 2009's *Chloe*, his highest-grossing film

6
Times in Palme d'Or contention



"As the Canadian filmmaker who has been to Cannes perhaps the most number of times in official selection, I also represent the industry," says Egoyan, "and I'm just thrilled that we can have this moment in the sun."

are breaking through, and we have some of the top filmmakers in the world.

How much do you credit Canada's support for a generation of auteur directors like yourself?

A certain tradition of filmmaking has been supported, and it's finally paying off in a number of different ways. We still have great films coming up. We're going to see the new film by Denys Arcand coming out this year. We're going to see a new film by Charles Biname. Denis Cote's film is coming out. We're seeing a really strong national cinema.

In the case of *The Captive*, you chose to film in a studio in Toronto and up north in Sudbury, Ontario.

We really needed the deep of winter for this film. And we got it. It was a huge contrast between shooting [*The Devil's Knot*] in Georgia in August in unbelievable heat, and then shooting *The Captive* in Sudbury. It definitely gave us the look we needed, a very dramatic winter landscape. It's incredible having had a recent strong winter, because the past few winters in Ontario had been mild. It felt like the more north we'd go, the more assured we'd be to have winter. And the predominant feel of this film is this sense of the blankness of white. Certainly, working in extreme

winter conditions is difficult. But we were very lucky with the way the weather held. And even when it stormed, that was something we were able to work into the film as well.

The Captive features Scott Speedman, whom you've worked with before, and Ryan Reynolds. What did they bring to the film?

One of the things I'm most proud of with this film is it will completely redefine Ryan's career. It's a stunning performance. It's a nuanced, dramatic portrayal of a man who has been tortured for eight years and remains hopeful. It's a very compelling psychological portrait. I've been wanting to work with him for a long time. He was the first person I sent the script to. He and Scott have very contrasting personalities. That's used in the film. They are in opposition to one another.

Is *The Captive* a departure for you or does it echo your earlier films?

People will say it harkens back to my earlier work, even though it has genre elements. I'm thinking of *Speaking Parts*, *Family Viewing*, *Exotica* — it's sort of in that space. It's an original script. I produced it myself. It's very much a personally driven project. For the people who know my cinema, especially my early films, they'll see a lot of themes emerging. **THR**



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DIRECTOR OF PHOTOGRAPHY DENIS MADISHEV ART DIRECTOR AZIZ MAMEDOV
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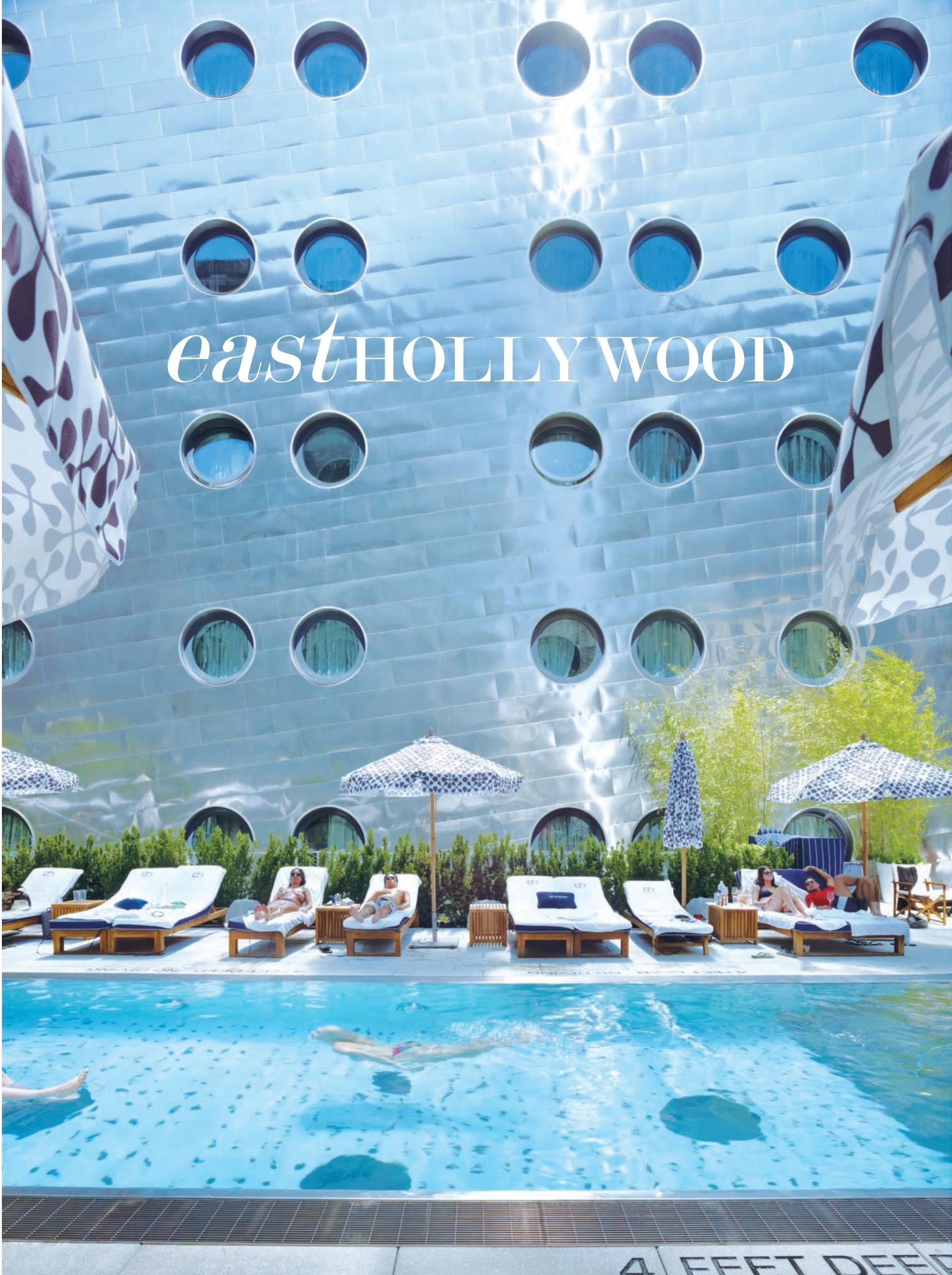
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REVIEWS

IN COMPETITION



The Captive

In terms of lame movies being given a prestigious Cannes berth, *Grace of Monaco* suddenly doesn't look so embarrassing

BY DAVID ROONEY

IT'S NOT A BAD IDEA FOR A REALITY SHOW." SO SAYS ONE OF the geniuses in a spectacularly inept detective unit investigating a pedophile ring in *The Captive*. The criminal masterminds run a sideline in emotional porn by tormenting the parents of abducted children with reminders of their loss, while filming them on hidden cameras. Sadly, the wiseass cop may have a point, since Atom Egoyan's lumbering thriller is otherwise of minimal use. The director renders an already bogus story more preposterous by lathering it in portentous solemnity; misguided loyalty to competition alumni is the only explanation for the film's presence in the Cannes lineup.

Egoyan won the Special Jury Prize in Cannes in 1997 for arguably his best film, *The Sweet Hereafter*, based on the Russell Banks novel about grief and anger in the aftermath of a tragedy involving children. A more sinister variation on that scenario unfolds, again in a snowbound small town, in what may be his worst film, written by Egoyan and David Fraser from the director's story.

The other inevitable comparison here is with Denis Villeneuve's *Prisoners*, which also saw a Canadian director putting a somber, arty gloss on a Hollywood-style story of child abduction. While not without heavy-handed touches, that grittier film nonetheless was vastly superior, particularly in its acting and visuals, and its enveloping mood.

Structured in Egoyan's familiar mosaic style, *Captive* is drowned from its earliest scenes in composer Mychael Danna's lugubrious score, unsuccessfully attempting to create suspense, atmosphere or — God forbid — an emotional connection to this gelid account of a horrific

crime and the years of family trauma that it sparks.

A landscape contractor whose business is in trouble, Matthew Lane (Ryan Reynolds) is driving his 9-year-old daughter, Cass (Peyton Kennedy), home from ice-skating practice. They stop to pick up pie at a highway diner during a heavy snowfall, and in the few minutes he's inside, Cass disappears from the car. Working late in her job as a hotel cleaner when the incident happened, Matt's wife, Tina (Mireille Enos), settles instantly into blame mode, shutting out her husband and making her the most unsympathetic grieving screen mother in recent memory.

Before any of this has been divulged, Egoyan has already exposed us to the kidnapper, Mika (Kevin Durand), an icily elegant aesthete with a thing for Mozart's "Queen of the Night" aria. (Clearly, John Malkovich or Julian Sands weren't available.) It's eight years later and the teenage Cass (Alexia Fast) has been kept in confinement by Mika. He has her narrate childhood memories to accompany closed-circuit streaming of Tina as she finds objects associated with her missing daughter that have been planted in the rooms she cleans.

Meanwhile, we learn of the disappearance of Det. Nicole Dunlop (Rosario Dawson) after a charity ball where she was being honored as the public face of the police force's antipedophilia crackdown. That leaves her holed up in squalor in a mullet dress for much of the action, but given the ludicrous behavior of the police, that might be the least of her problems. This is the kind of movie in which a dumb cop makes a connection to online child predators and then leaves his webcam on to give the criminals a useful assist.

That model detective would be Jeff Cornwall, played by Scott Speedman with so little gravitas that you wonder how he passed the exams. Jeff is drawn to work with the child kidnapping and pornography unit by some dark episode in his past, but Egoyan somehow forgets to delve into that.

The plotting here is so hopelessly tangled, cliched, and bereft of psychological complexity that it's difficult to care what happens to any of these people. That goes even for poor Cass, who seems at times to have a touch of Stockholm syndrome, but otherwise just looks bored sitting around on the pink princess bed she's outgrown. As Mika's antics become more bizarre, and the distraught dad out of nowhere starts outsmarting the monsters, the movie goes from uninvolving to risible.

Given the nature of the crimes portrayed, it's curious how thoroughly this film bypasses any moments that could be called unsettling. And Egoyan's drowsy handling of the accelerated action as his denouement approaches is on par with the methods of his cop characters.

If his name weren't on the mess of a screenplay, it might be easy to assume Egoyan took *Captive* as a job for hire. There's no evidence of a personal investment in any of the characters or in the standard-issue dramatic themes. That leaves zero room for anyone in the cast to give a halfway interesting performance, though Reynolds is as solid as the inconsistently drawn role allows.

Competition

Cast Ryan Reynolds, Scott Speedman, Rosario Dawson, Mireille Enos
Director Atom Egoyan // 112 minutes

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REVIEWS

Schnoeink receives
an invitation to a
funeral — her own.



Amour Fou

Austria's Jessica Hausner takes on the last days
of German Romantic writer Heinrich von Kleist

BY BOYD VAN HOEI

Austrian auteur Jessica Hausner explores the irrationality of dying as proof of undying love in *Amour Fou*, which recounts the last weeks of German Romantic author Heinrich von Kleist, who, at age 34, participated in a double suicide with the married, supposedly terminally ill Henriette Vogel.

Hausner's latest again bows at the Cannes Film Festival, where her first two feature-length works, *Lovely Rita* and *Hotel* also premiered, though *Amour Fou* is more closely related to her previous film, the 2009 Venice competition title *Lourdes*, which had a similar complexity and intentionally opaque tone, allowing audiences to bring their own subjectivity to the material and thus greatly enlarging the possible responses to the work. Here, some audiences no doubt will be enraptured by the Romantic ideal — if probably not the practicalities — of dying with your loved one, while others will question the sanity of suicide in general, even if the film goes to great lengths to show that the characters' bourgeois Berlin lives were, indeed, much less exciting than the prospect of dying with the love of your, um, life.

Like *Lourdes*, *Amour Fou* should be a hot item on the fest circuit, but its resistance to any straightforward reading will make it a tougher sell as a theatrical release outside German-speaking territories, though the fact it looks gorgeous certainly won't hurt.

Amour Fou is set in 1811, the year Heinrich von Kleist (Christian Friedel) would first shoot Henriette Vogel (Birte Schnoeink) and then himself. But Hausner, who also wrote the screenplay, wisely doesn't get ahead of herself and simply lets the film unfold in chronological fashion. Von Kleist is first seen frequenting gatherings of well-off families, where, between one piano-and-voice recital and another, he talks to the likes of Henriette and his first love, Marie (Sandra Hüller), hoping to find a high-society woman who is willing to love him so much she's prepared to die with him.

Though his "soul is sick with solitude," Marie rebuffs Heinrich's rather unreasonable request, and Henriette initially doesn't seem too sure either, also because she's married to Herr Vogel (Stephan Grossmann) and has a daughter with him. But it's clear from their first encounter that she's fascinated with the poet.

Their unusual relationship develops against the backdrop of a country in flux, as taxes have been levied on everyone, including — *gasp!* — the aristocracy, who find this new "French fad" entirely absurd and can't imagine farmers would rather be tax-paying freemen rather than their serfs. If endless conversations on this topic sound like a boring proposition for a film, they clearly

succeed in doing two things: anchoring the story within its specific time frame and, by virtue of being so tedious, suggesting why a sensitive soul like Heinrich would feel he's entirely unsuited for the bourgeois high life.

Hausner ramps up the emotional complexity in the film's second half — which reportedly deviates more from the historical record — with the revelation that Henriette has an illness that occasionally causes her to faint. What exactly she's suffering from is a mystery, though doctors agree it's somehow connected to an ulcer that will prove fatal, which has a direct influence on Henriette's willingness to go along with Heinrich's plan. He, in turn, is less than charmed by her sudden change of heart, since clearly the pale young mother is now doing it for all the wrong reasons.

The narrative screws of Hausner's screenplay are impressively tightened by the way in which it employs the unwitting Herr Vogel, who tries to help his increasingly rudderless wife and who wants to do what's good for her, which initially might seem to save her but then, in an ironic twist, might actually facilitate her tragic plans. Throughout the film, the performances have a hushed quality that constantly underplays the emotions, suggesting rationality is an option even in matters of love, life and death.

Visually, Hausner and her regular crew have painstakingly recreated the interiors of the time and her ace cinematographer, Martin Gschlacht, frames everything in rigid tableaux, with the resulting visual classicism suggesting the oppressive and straitjacketed environment the characters are so desperate to leave behind. The final scenes feature both a pleasing, unexpected sting as well as an eerily performed song about "intimate pain."

Un Certain Regard

Cast Christian Friedel, Birte Schnoeink, Stephan Grossmann, Sandra Hüller, Katharina Schuettler
Director Jessica Hausner // 95 minutes

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MON 19 MAY / 09:45 / Olympia 5 MARKET SCREENING

WED 21 MAY / 16:00 / Star 2 MARKET SCREENING

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REVIEWS

The Blue Room

Mathieu Amalric directs and stars in this modern-day update of French writer Georges Simenon's 1964 crime novel

BY JORDAN MINTZER

While he's mostly known abroad for playing neurotic Parisians in films like Arnaud Desplechin's *A Christmas Tale*, or for portraying the bug-eyed baddie in *Quantum of Solace*, French actor Mathieu Amalric simultaneously has carved out a career as an accomplished filmmaker, with a handful of features that are as idiosyncratic as they are intriguing.

Adapted from the 1964 novel by potboiler maestro Georges Simenon, *The Blue Room*'s tale of a married man who runs afoul of the law after an affair with a femme fatale, is marked by taut performances from Amalric and co-writer-star Stephanie Cleau, as well as superb camerawork from DP Christophe Beaucarne, whose decision to shoot in the Academy

format only serves to intensify the action. While this may be the actor-director's most polished feature yet, it's far from a traditional suspense movie, and will play best on select art house circuits.

Beginning with a series of lushly romantic, semierotic scenes set in *Blue Room*'s eponymous hotel chamber, we're introduced to tractor salesman Julien (Amalric) and his mistress, Esther (Cleau), as they make love while the world goes on outside their window. But their trysts soon are interrupted by the questions of an examining magistrate, Diem (Laurent Poitrenaux), as the story jumps ahead to show Julien under arrest and getting the third degree.

For the duration of the movie, Amalric skips back and forth



Amalric and Cleau steam things up.

between past and present, courthouse and bedroom, fear and desire, as we gradually are given clues about what exactly went down between the star-crossed lovers, and how their affair impacted Julien's already shaky marriage to housewife Delphine (Lea Drucker). While revealing too many plot points would spoil things, especially in a film that holds back much information until late in the game, suffice to say that the blood that drips on the bed sheets during the opening scene is telling of what's to come.

After all, this is a Simenon story, and like Agatha Christie in the U.K. and Raymond Chandler in the U.S., the Belgian crime writer has been the go-to guy

for many a French noir, including Claude Chabrol's *Betty* and Cedric Kahn's *Red Lights*.

Yet *Blue Room*, which combines Simenon's taste for mystery with his penchant for sex (he once claimed to have slept with 10,000 women, most of them prostitutes), is less a whodunit than an investigation of a man torn apart by lust — a sentiment Amalric and editor Francois Gedigier aptly capture by returning time and again to the carnal beauty of the opening sequence.

Un Certain Regard
Cast Mathieu Amalric, Lea Drucker, Stephanie Cleau
Director Mathieu Amalric
75 minutes

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13.30 – 14.30

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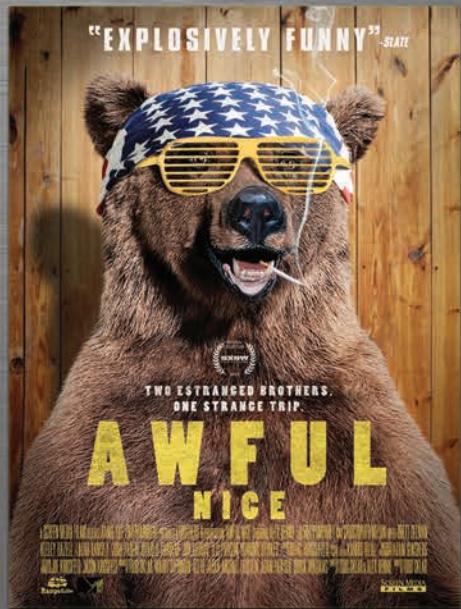
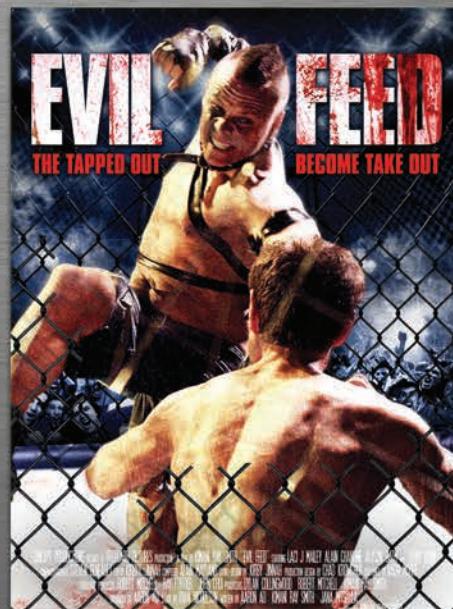
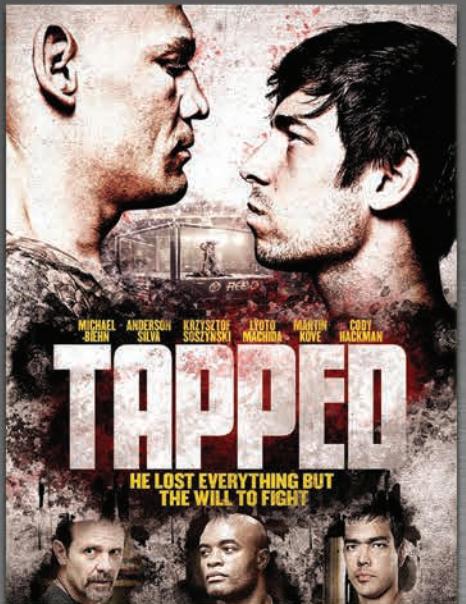
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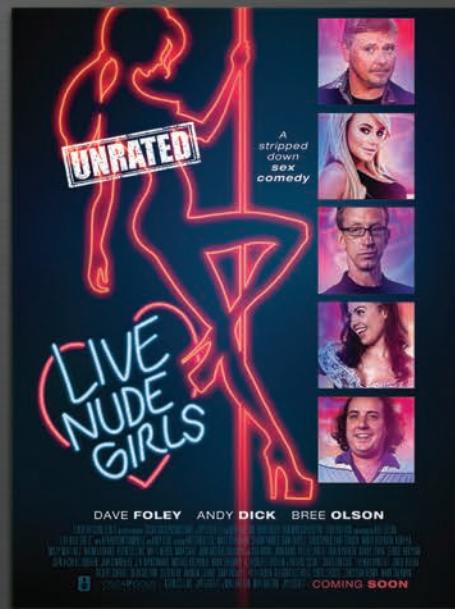
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The Lovely Girl

Israeli writer-director Keren Yedaya's third feature takes a controversial look at incest and masochism

BY LESLIE FELPERIN

In Israeli writer-director Keren Yedaya's third feature, *That Lovely Girl (Loin de Mon Pere)*, the female protagonist Tami (newcomer Maayan Turjeman) has got a raw deal. Not only does she have bulimia but she's also a self-harmer whose emotional issues are ruthlessly manipulated by her physically, sexually and psychologically abusive lover Moshe (Tzahi Grad). To top it all, Moshe also is her father. And then, just to add insult to injury, while trying to escape his tyranny, she ends up being gang-raped.

Needless to say, it's not an easy film to watch, but Yedaya strives to avoid exploitation, stripping the film style down to social-realist minimalism. Unfortunately, the end result



sometimes feels clunky while the obliqueness — and bleakness — of the script withholds viewer satisfaction. Yedaya's reputation on the back of her previous features *Or (My Treasure)* and *Jaffa* should ensure further festival exposure after the film's Cannes premiere, but distribution prospects beyond Israel will be much trickier.

The first act, perhaps self-consciously, recalls Chantal Akerman's *Jeanne Dielman, 23 rue du Commerce* (1975) as long, unbroken takes observe twenty-something Tami going about her domestic routines as she waits for Moshe to come home from work. When they have sex, it's usually short and vicious, although it's clear that Tami has been brutalized into a masochistic state of abasement so that she longs for his abuse, the only kind of love she knows. Pain and pleasure have become horribly entwined, and some viewers clinging to received ideas about incest and child abuse will be scandalized by a scene, shot in murky close-ups, where Tami has an orgasm while copulating with Moshe.

When it becomes clear that Moshe is seeing another woman, and even insists on bringing her home, Tami becomes intensely jealous and runs off. She joins a gang of youths drinking on a Tel Aviv beach, and makes it clear to

them by her total lack of resistance that she doesn't mind if they take turns screwing her in broad daylight. The framing by Yedaya and DP Laurent Brunet occludes the view of the gang bang through beach barriers to dilute the voyeurism, but the horror still is redolent via the callous dialogue overheard from the men.

Having reached rock bottom, Tami finally finds a way out of her pit of despair when kindly Shuli (Yael Abecassis) offers her shelter and emotional support. But it's at this point that the film sputters with a lack of clarity about Shuli's motivations (there's the vaguest hint she may be a lesbian interested in Tami herself), while Tami's long-delayed assertion of agency feels too timid to provide any sense of closure.

Un Certain Regard
Cast Maayan Turjeman, Tzahi Grad, Yael Abecassis, Tal Ben Bina
Director Keren Yedaya
100 minutes

FROM THE NETHERLANDS @ CANNES

MARKET SCREENINGS



CAT AND MOUSE

Directed by Maartje Seyferth & Victor Nieuwenhuijs
Sales: Reel Suspects



THE NEW RIJKSMUSEUM

Directed by Oeke Hoogendijk
Sales: Autlook Films



THE NEW WILDERNESS

Directed by Mark Verkerk & Ruben Smit
Sales: Atlas International Film



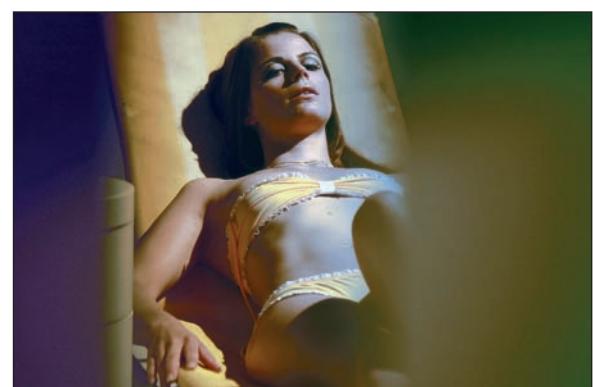
TULA THE REVOLT

Directed by Jeroen Leinders
Sales: VMI Worldwide



A CHRISTMOOSE STORY

Directed by Lourens Blok
Sales: Attraction Distribution



FAREWELL TO THE MOON

Directed by Dick Tuinder
Sales: Media Luna New Films

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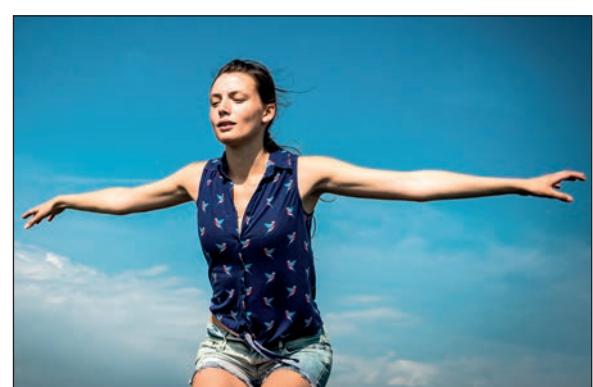
LAST HIJACK

Directed by Tommy Pallotta &
Femke Wolting | Sales : The Match Factory



QUIZ

Directed by Dick Maas
Sales: T Films



SUPERNOVA

Directed by Tamar van den Dop
Sales: Wide



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Sales: Atoms & Void



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Insecure

A low-key, rather generic thriller salvaged by a strong message and solid lead performance BY JORDAN MINTZER

A down-on-his-luck security guard gets in way too deep with a local gangsta in the socially minded thriller *Insecure* (*Qui Vive*), which marks the feature debut of cinematographer turned director Marianne Tardieu. Starring the talented Reda Kateb (*Zero Dark Thirty*) as a man with a dead-end job that gets even deadlier when he makes an ill-advised move to save his career, the film is never quite convincing as a straight-out suspense flick, though Kateb's endearing portrayal of a working-class washout manages to outshine some of the plot's more questionable turns.

Premiering in the ultra-indie ACID section, this well-intentioned but never quite satisfying crime drama should garner some attention outside

France, especially with *Blue Is the Warmest Color* star Adele Exarchopoulos making her first screen appearance since winning the Palme d'Or last year.

In a gritty suburb outside the western French city of Rennes, Cherif (Kateb) works as a part-time watchman at a strip-mall electronics store. While the job



Kateb is harassed by local punks.

basically requires that he stand at the door and check people's bags, it becomes increasingly problematic when a band of teenage hoods begins harassing him.

When Cherif's not spying on shoplifters, he hangs around with his friends from the projects, or studies for a nursing exam he's already failed several times. However, two encounters soon will turn his humdrum life upside-down, though not necessarily the right side up: First, he meets schoolteacher Jenny (Exarchopoulos), whose artsy personality seems like a nice remedy for Cherif's banal existence. Then he crosses paths with old pal Dedah (Rashid Debbouze), a local kingpin who would love to bring his buddy under his wing.

Setting up the narrative in a fairly classic manner that lacks panache, Tardieu and co-writer Nadine Lamari seem to be going by the rulebook as Cherif is soon obliged to call on Dedah to handle the thugs. As a major turning

point, it also seems strange that a grown man would put his entire future in jeopardy because of a few annoying teenagers.

The filmmakers are more persuasive in their depiction of France's underclass of low-wage workers — many of them, like Cherif, hailing from immigrant origins — who need to beat plenty of odds to earn a decent place in society. The scene in which Cherif passes a tense oral exam to enter nursing school is particularly memorable in this regard. It's such down-to-earth moments that make up for all the boilerplate plot mechanics, with Kateb's performance going a long way to render Cherif a credible, and quite touching, character.

ACID

Sales Urban Distribution International

Cast Reda Kateb, Adele Exarchopoulos

Director Marianne Tardieu

83 minutes

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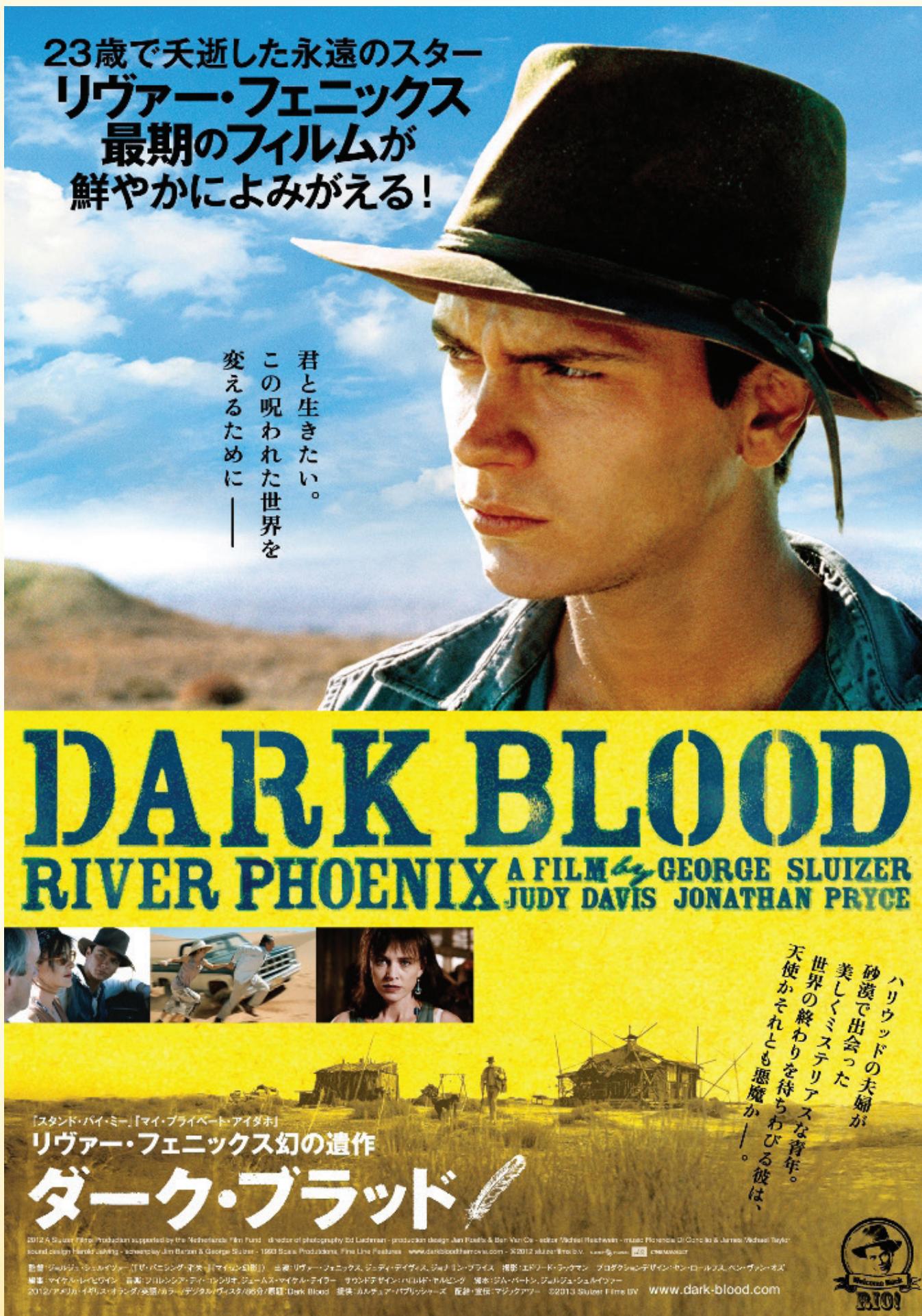
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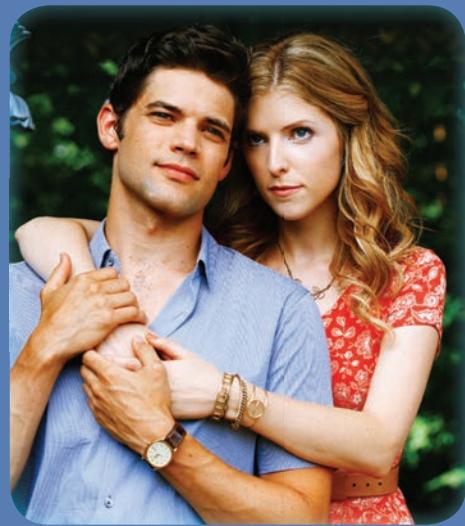
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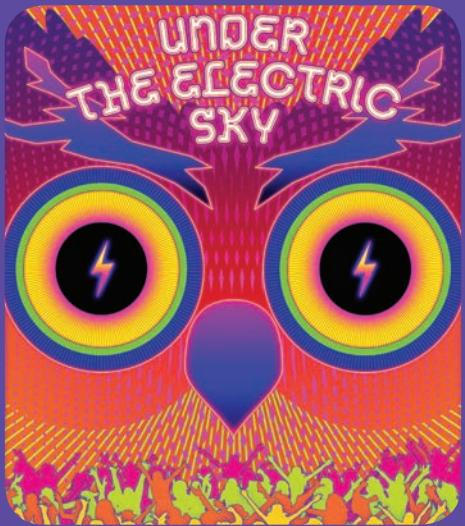
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Directors/Writers: Kristina Buozyte & Bruno Samper / Producer: Leva Norviliene (Tremora)

Extra Ordinary (Ireland)

Directors/Writers: Mike Ahern & Enda Loughman / Producers: Ailish Bracken & Katie Holly (Blinder Films)

The Extractor (Quebec)

Directors/Producers: Gavin Booth & Mark A. Krupa (Mimetic Entertainment)
Writer: Mark A. Krupa

The Godless (UK)

Director: Simon Rumley / Writer: Dan Schaffer / Producers: Bob Portal (Fidelity Films) & Tim Dennison (Tall Man Films)

Love Sick (USA)

Director/Writer: Todd E. Freeman
Producers: The Brothers Freeman & Lara Cuddy (Polluted Pictures) / Executive Producer: Michael Glynn Macdonald

The Offing (USA)

Director/Writer: David Prior
Producers: David Prior & Jeremy Platt

Print the Legend (Germany)

Director/Writer: Andreas Schaap
Producers: Michael Dupke, Benny Theisen (Little Bridge Pictures) & Simon Amberger (Neuesuper)

Revelations (Canada)

Director/Executive Producer: George Mihalka / Writer: Al Kratina

Rite of the Witch Goddess (Canada)

Director: James Sizemore / Writers: James Sizemore & Katarina Gligorijevic
Producers: Katarina Gligorijevic & Tim Reis (Ultra 8 Pictures)

Through the Eyes of Child (Portugal)

Director: João Alves / Writer/Producer: Paulo Leite (Bad Behavior)

Vaporetto 13 (Quebec)

Director: Gabriel Pelletier / Writer: Gabriel Pelletier, based on the novel by Robert Girardi / Producer: François Ferland (Novem)

The Off-Frontières selection of projects will make a return and will be announced mid-June.

Accreditations for Frontières @ Fantasia will open on May 26.

Frontières is the first and only co-production market to connect North-America with Europe in an environment focused specifically on genre film production. After two editions in Montreal in 2012 and 2013, it expanded as a trans-Atlantic circuit with an additional edition in Brussels in 2014. The Frontières International Co-Production Market is an initiative of the Fantasia International Film Festival, in collaboration with Vision-in-Motion and the Brussels International Fantastic Film Festival.

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stephanie@fantasiasfestival.com

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NEW GERMAN FILMS IN CANNES 2014

SATURDAY, 17 MAY

09:30 h ARCADES 3

THE FAMOUS FIVE 3

Mike Marzuk

94 min

Sales: Beta Cinema

11:30 h ARCADES 3

BELTRACCHI – THE ART OF FORGERY

Arne Birkenstock

102 min

Sales: Global Screen

13:30 h ARCADES 3

OF GIRLS AND HORSES

Monika Treut

82 min

Sales: Salzgeber & Co.

15:30 h ARCADES 3

LOS ÁNGELES

Damian John Harper

97 min

Sales: Picture Tree International

17:30 h ARCADES 3

THE LITTLE GHOST

Alain Gsponer

92 min

Sales: ARRI Worldsales

19:30 h ARCADES 3

HOME FROM HOME

Edgar Reitz

230 min

Sales: ARRI Worldsales



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REVIEWS



The Salvation

Mads Mikkelsen stars in a visually striking Danish take on the classic Hollywood Western BY TODD McCARTHY

A trunk load of classic Western archetypes (or stereotypes — take your pick) are given a robust workout in *The Salvation*, a Danish Western by Dogme charter member Kristian Levring. Employing a strong visual style that evinces a great affinity for the genre, as well as for two of its most prominent practitioners, John Ford and Sergio Leone, the director also supplies a bleak, forbidding, one might say fundamentalist Nordic temperament that well suits the themes of punishment, suffering, vengeance and redemption. Commercially, this falls in a difficult zone between the commercial and art film; some specialized U.S. play could be in the offing — the film looks great on a big screen — but prime cable showings, pitched at fans of the stars Mads Mikkelsen and Eva Green, could prove a more lucrative and receptive market, at least in North America.

The basic plot of the script by Levring and Anders Thomas Jensen owes a great deal to the Fred Zinnemann-Carl Foreman *High Noon*, in which it falls to a single man to rid the town of a bunch of bad guys who have terrified the populace into submission. In fact, *The Salvation* is assembled of nothing but the most elemental components of the Western, which gives genre specialists a lot to recognize and analyze and newcomers something to enjoy for its own sake.

The one overtly Danish element is introduced at the outset, with protagonist Jon (Mikkelsen) presented as a former Danish soldier who left for America after the 1864 war and has now, after seven years, brought over his beautiful wife (U.S.-based Danish musician Nanna Oland Fabricius) and 10-year-old son (Toke Lars Bjarke).

But no sooner have the latter gotten off the train in the far West than they are kidnapped and murdered by two drunken nasties who, in short order, are tracked down and shot by the bereft Jon. Unfortunately for him, one of the two killers was the brother of ruthless local gang leader Delarue (Jeffrey Dean Morgan), who rules the town of Black Creek so viciously that he randomly kills four innocent locals when his deliberately outrageous demand of finding the killer within two hours is not met.

The town's sheriff (Douglas Henshall) and mayor/undertaker (Jonathan Pryce) cower to the depraved Delarue, who takes advantage of his brother's demise by having his way with his wife, Madelaine (Green), whose beauty is marred by a large scar across her lips and who is mute due to an Indian having cut out her tongue.

CONTINUED ON PAGE 52



A dark, moody movie poster. In the center, a woman's face is partially visible, looking intensely at the viewer. Her hair is dark and messy. The title 'THE YOUNG AND THE RESTLESS' is written in large, silver, serif capital letters, which appear to be etched or embossed onto the woman's skin. The words 'THE' and 'AND THE' are on the left side, while 'YOUNG', 'RESTLESS', and 'THE' are on the right side, with 'THE' being part of both the woman's name and the title. The overall atmosphere is mysterious and dramatic.

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REVIEWS

Salvation

CONTINUED FROM PAGE 54

Once he gets his hands on Jon, he strings him up on a pole to give him time to contemplate his fate, while Jon's sharp-witted brother Peter (Mikael Persbrandt) languishes in jail.

From here on, it's all a question of how the brothers will escape their extreme jeopardy to exact revenge on Delarue and his gang. As in any classic Western, there are blunt pleasures to be had every time the tables are turned on men in black hats, as well as from direct, threat-loaded dialogue, meaningful looks, geometric arrangements of heroes and villains, and tense hunts for prey that play out both in rugged mountain settings and the tight quarters of buildings.

There may be a moment or two when a too-on-the-nose use of a cliche provokes an unwanted laugh but, by and large, Levring employs Western conventions



Green (center)
is married to the
town undertaker.

knowingly enough to get a pass. On a straightforward level, his staging of classic standoff and showdown moments is quite good and he achieves the right kind of audience satisfaction when the bad guys eat it.

Visually, *Salvation* is resplendent in the rich reds and browns of the land and relatively new buildings of the town. But there's also something a bit unusual about the look of things, the way the full moon floods a nocturnal setting with light and how the unmistakable background of Monument Valley seems a bit soft compared with the vivid foregrounds in numerous scenes. This is because the film actually

was shot in South Africa, with some 900 shots visually altered through CGI and various digital and backdrop alterations. The technical work is actually excellent and won't raise an eyebrow of 99 percent of viewers. But to anyone in the profession or with an eye for such things, the film's visual aspect represents a clever and quite sophisticated blend of on-location photography and postproduction manipulation.

The actors all seem quite invested in playing archetypal parts in a fun genre that doesn't present itself with nearly the frequency that it used to. The dazzlingly handsome and physical Mikkelsen splendidly suits the

vengeful hero role; the primary requirements for him are to be sweaty, bloody, suffering and cunning nearly all the time and he delivers it all with complete satisfaction. Persbrandt embodies equal Old West aptitude as the hero's brother, while Morgan registers wonderfully as the deeply cynical, morally void villain. Green's acting here is done entirely with her eyes, which say plenty.

Kasper Winding's score has a flavor and full feeling of its own, even as certain moments reverberate with distant echoes of Ennio Morricone. The final pull-back shot sends out its own signals in the direction of the early 20th century West of *There Will Be Blood*.

Out of Competition
Cast Mads Mikkelsen, Eva Green, Eric Cantona, Jeffrey Dean Morgan, Jonathan Pryce, Nanna Oland Fabricius, Toke Lars Bjarke
Director Kristian Levring
90 minutes

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SOME GUESTS NEVER CHECK OUT



A woman with short dark hair stands in the foreground, looking directly at the viewer with a somber expression. She is wearing a dark button-down shirt. Behind her is a large, dark, Gothic-style castle with multiple towers and a prominent steeple, set against a backdrop of dark, cloudy skies. The overall atmosphere is eerie and mysterious.

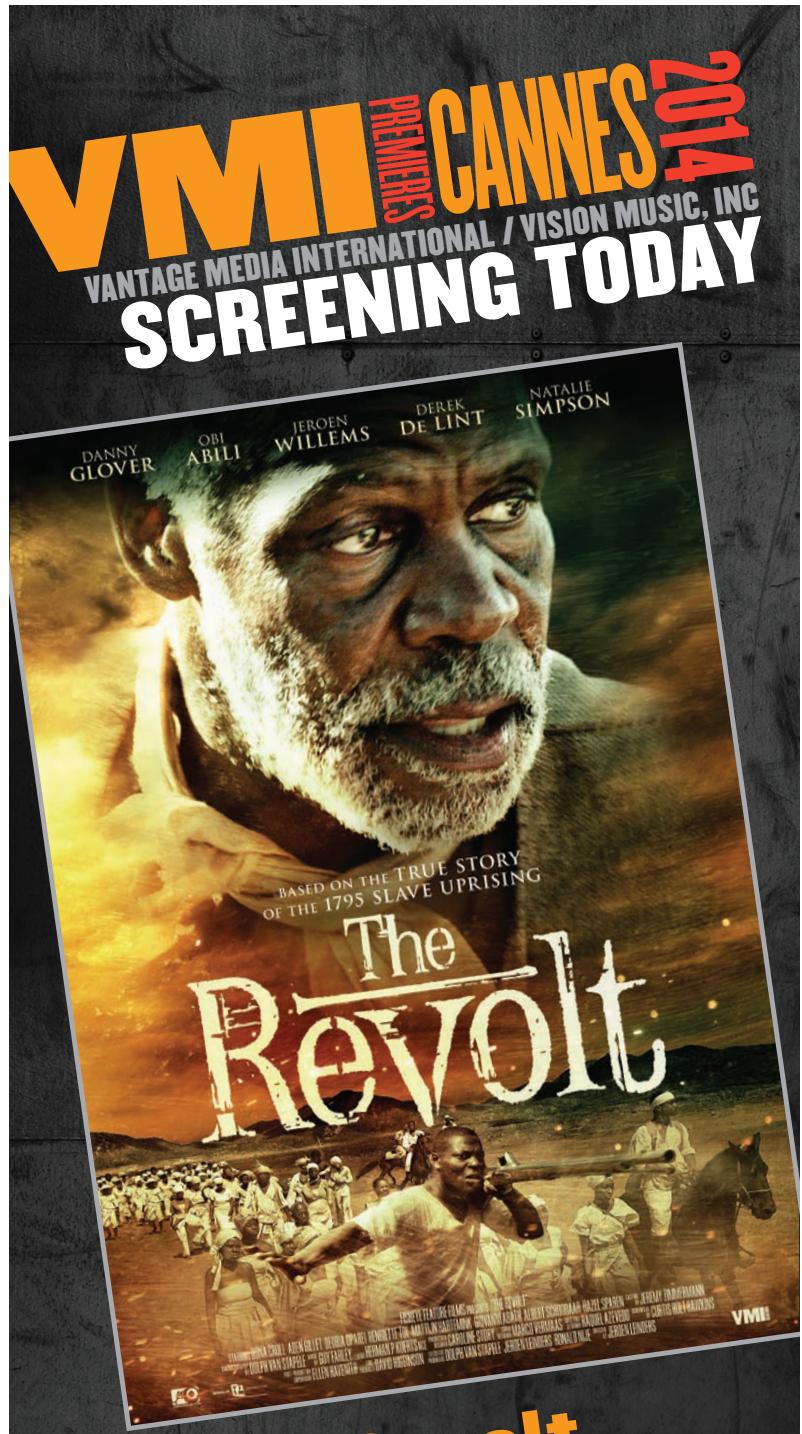
BLOODLUST

A Film by Richard Johnstone

24:25
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The Revolt
Saturday, May 17th 13:30
Gray 4

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REVIEWS

Ahmed is a rebel on the run.



Catch Me Daddy

Gritty social realism meets classic Western elements in this poetically ominous chase thriller **BY STEPHEN DALTON**

Relentlessly bleak, *Catch Me Daddy* is a noirish thriller mostly set in the rugged badlands of the Pennine hills that run like a spine through northern England. It was inspired by true stories of so-called “honor killings” among British-Asian Muslim families, an increasingly topical screen subject that recently was addressed in another low-budget U.K. feature, *Honour*. But the fraternal team of Daniel and Matthew Wolfe, who co-wrote together, largely avoids familiar culture-clash cliches in a bid to tell a more universal tale of family conflict. The Western influence is strong, with John Ford’s *The Searchers* an obvious reference point.

Director Daniel Wolfe scored a cultish internet sensation in 2012 with his music video for “Time to Dance” by the French band The Shoes, a serial-killer bloodbath starring Jake Gyllenhaal. His feature debut is full of thick regional accents that may require subtitles even in English-speaking markets, but *Catch* also is a mature and serious-minded work that will appeal to fans of artfully gritty British social realism in the tradition of Ken Loach.

One of several nonprofessional castmembers, Sameena Jabeen Ahmed makes an impressively fresh debut as Laila, a pink-haired teen rebel who flees her bullying British-Pakistani father Tariq (Wasim Zakir) to go on the run with her boyfriend. But Tariq sends a team of bounty hunters to find these young runaways, including Laila’s brother and two hired white thugs.

Creeping menace dominates the film’s first half, escalating into brutal violence in the second. The ominous ambient score feeds into this slow crescendo of rumbling unease. Filming mainly at night on 35mm, cinematographer Robbie Ryan, who also shot Loach’s current Cannes contender, *Jimmy’s Hall*, finds lonely poetry in shabby urban spaces and desolate moorland moonscapes.

After a taut and powerful first hour, *Catch* stumbles a little in its latter stages. Over the long haul, the story never quite provides enough psychological and emotional ballast to flesh out the complex, conflicted characters. But these are minor flaws in an otherwise confident, gripping, highly charged debut.

Directors’ Fortnight

Starring Sameena Jabeen Ahmed, Conor McCarron, Gary Lewis

Director Daniel Wolfe // 107 minutes



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REVIEWS



Ben Hania (right) interrogates a police officer, with unfavorable results.

Challat of Tunis

A playful blend of real and fake documentary examines gender politics in Tunisia BY STEPHEN DALTON

Offering a wry feminist critique of macho chauvinism in Arab culture, Tunisian writer-director Kaouther Ben Hania's second feature is an intriguing addition to the boom in low-budget film-making inspired by the recent wave of Middle East revolutions. The Tunisian-Canadian-UAE co-production is founded on a strong central idea but lacks the satirical bite and sharp production values to give it universal resonance. Specialist regional and festival screenings seem likely to provide its main public exposure.

Challat of Tunis takes a real event as its starting point. In 2003, a mysterious knife attacker rode through the Tunisian capital on a motor scooter, slashing the buttocks of women on the sidewalk. Nicknamed the "Challat," the assailant was never caught, but he achieved a kind of folk-hero notoriety, particularly among religious and social conservatives who believed women in jeans or short skirts were being rightfully punished for not dressing "respectfully."

Ben Hania planned to make a straight nonfiction film about the Challat, but soon came up against the bureaucratic brick walls of the old regime under former dictator Zine El Abidine Ben Ali. Following the Tunisian Revolution of 2011, however, she reworked the project into a playful docudrama hybrid which uses the Challat story to interrogate the sexual politics of her newly democratic homeland.

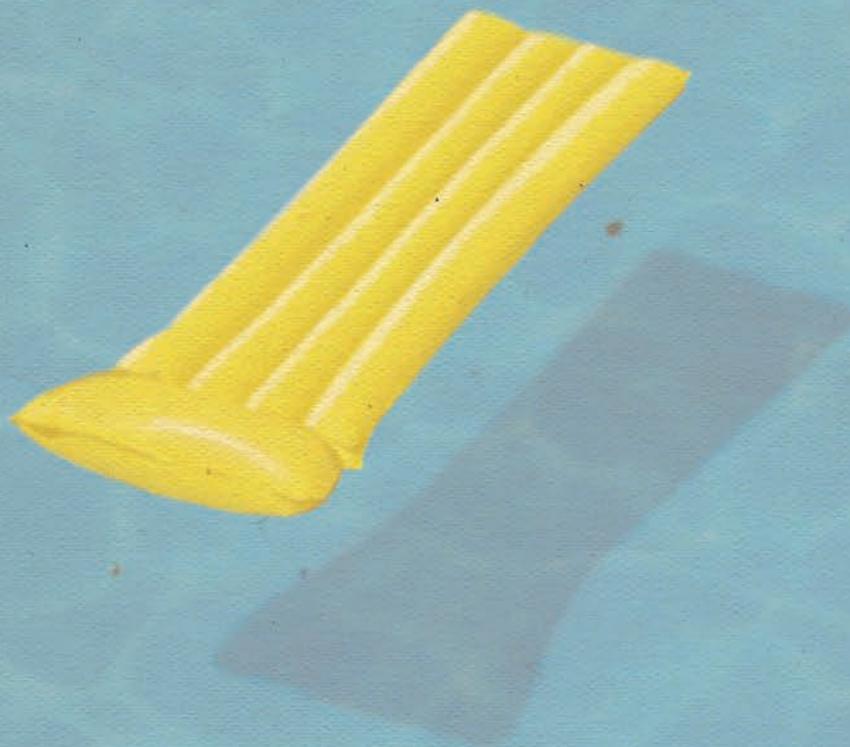
Shooting in hand-held mock-doc style, Ben Hania interviews slasher victims, prison guards, detectives and ordinary citizens — some fictionalized, others apparently real. She finally meets a young man who claims to be the Challat, Jallel Dridi, a hotheaded mama's boy who models himself on Al Pacino in *Scarface*.

The film's most powerful sections are the vox pops with real Tunisians. One man suggests the knife attacks were "a sign of virility" and "part of our Arab culture." The Challat's female victims, meanwhile, share grim memories of sexual molestation by the police. The weakest elements are the comic interludes, such as when Dridi buys a preposterous fake gadget that promises to help him detect an authentic virgin bride. Ben Hania's satirical aims are noble but often broad and clumsy.

Tunisia long has prided itself on having greater gender equality than other Arab nations, but how much of this self-serving propaganda image was ever really true? And how much have underlying attitudes changed since the revolution? Depressingly little, according to this flawed but ambitious experiment in social-protest cinema.

ACID

Cast Jallel Dridi, Moufida Dridi, Mohamed Slim Bouchiba
Director Kaouther Ben Hania // 90 minutes



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oldenburg
FILMFESTIVAL

FESTIVAL SCREENING GUIDE

TODAY MAY 17

8:30 *Saint Laurent*, Competition, France, 150 mins., Lumiere, Europacorp

8:30 *Self Made*, Critic's Week, Israel, 105 mins., Miramar, Westend Films

9:00 *National Gallery*, Directors Fortnight, France, 174 mins., Theatre Croisette, Doc & Film International

10:00 *Insecure*, ACID, France, 83 mins., Riviera 1, UDI - Urban Distribution International; *That Lovely Girl*, Un Certain Regard, Israel, 97 mins., Gray 3, Other Angle Pictures

11:30 *Catch Me Daddy*, Directors Fortnight, United Kingdom, 110 mins., Arcades 1, Altitude Film Sales; *It Follows*, Critic's Week, USA, 100 mins., Miramar, Visit Films; *Run*, Un Certain Regard, France, 100 mins., Debussy, Bac Films; *Silvered Water*, Syria Self-Portrait, Out of Competition, France, 90 mins., Riviera 2, Doc & Film International; *Timbuktu*, Competition, France, 100 mins., Star 3, Le Pacte

11:45 *Wild Tales*, Competition, Spain, 122 mins., Lumiere, Film Factory Entertainment

12:00 *Hope*, Critic's Week, France, 91 mins., Palais I, Pyramide International; *The Captive*, Competition, Canada, 112 mins., Salle du 60eme, Entertainment One Films International

13:00 *Les Combattants*, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films

14:00 *Alleluia*, Directors Fortnight, Belgium, 92 mins., Arcades 2, SND - Groupe M6; *Le Dernier Metro*, Cannes Classics, 131 mins., Bunuel, Festival de Cannes; *Programme Court-Métrages*, Critic's Week, 140 mins., Miramar, Semaine de la Critique; *Red Army*, Out of

Competition, USA, 85 mins., Star 1, Wild Bunch; *Self Made*, Critic's Week, Israel, 105 mins., Olympia 5, Westend Films

14:30 *Saint Laurent*, Competition, France, 150 mins., Lumiere, Europacorp; *Winter Sleep*, Competition, Turkey, 196 mins., Salle du 60eme, Memento Films International (MFI)

15:00 *The Blue Room*, Un Certain Regard, France, 76 mins., Bazin, Alfama Films

15:30 *Girlhood*, Directors Fortnight, France, 112 mins., Riviera 2, Films Distribution

16:30 *Amour Fou*, Un Certain Regard, Austria, 96 mins., Bazin, Coproduction Office (Paris); *White God*, Un Certain Regard, Hungary, 119 mins., Debussy, The Match Factory

17:00 *Horizons Perdus*, Cannes Classics, 133 mins., Bunuel, Festival de Cannes; *It Follows*, Critic's Week, USA, 100 mins., Miramar, Visit Films

18:30 *Saint Laurent*, Competition, France, 150 mins., Lumiere, Europacorp

20:00 *Breathe*, Critic's Week, France, 91 mins., Miramar, Gaumont; *Les Combattants*, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films; *Les Croix de Bois*, Cannes Classics, 115 mins., Bunuel, Festival de Cannes; *Spartacus & Cassandra*, ACID, France, 80 mins., Arcades 1, ACID

22:00 *It Follows*, Critic's Week, USA, 100 mins., Miramar, Visit Films; *Wild Tales*, Competition, Spain, 122 mins., Lumiere, Film Factory Entertainment

22:30 *Girlhood*, Directors Fortnight, France, 112 mins., Arcades 1, Films Distribution

TOMORROW MAY 18
00:30 *The Salvation*, Out of Competition, Denmark, 90 mins., Lumiere, Trustnordisk

8:30 *It Follows*, Critic's Week, USA, 100 mins., Miramar, Visit Films; *The Homesman*, Competition, USA, 120 mins., Lumiere, Europacorp

9:00 *A Hard Day*, Directors Fortnight, Korea (South), 111 mins., Theatre Croisette, Showbox / Mediaplex, Inc.; *National Gallery*, Directors Fortnight, France, 174 mins., Palais G, Doc & Film International

10:00 *Insecure*, ACID, France, 83 mins., Riviera 1, UDI - Urban Distribution International; *Next to Her*, Directors Fortnight, Israel, 90 mins., Riviera 3, Films Boutique; *Party Girl*, Un Certain Regard, France, 95 mins., Palais I, Pyramide International

11:00 *Turist*, Un Certain Regard, Sweden, 120 mins., Debussy, Coproduction Office (Paris)

11:30 *Fantasia*, Un Certain Regard, China, 85 mins., Lerins 1, Les Films du Losange; *Gente de Bien*, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.; *Nordic Factory*, Directors Fortnight, 60 mins., Arcades 1, Quinzaine des Realisateurs; *Saint Laurent*, Competition, France, 150 mins., Salle du 60eme, Europacorp

14:30 *Wild Tales*, Competition, Spain, 122 mins., Salle du 60eme, Film Factory Entertainment

15:00 *Breathe*, Critic's Week,

12:00 *Refugiado*, Directors Fortnight, Argentina, 93 mins., Theatre Croisette, Memento Films International (MFI); *Run*, Un Certain Regard, France, 100 mins., Olympia 1, Bac Films; *The Homesman*, Competition, USA, 120 mins., Lumiere, Europacorp

13:00 *Run*, Un Certain Regard, France, 100 mins., Bazin, Bac Films

13:30 *Timbuktu*, Competition, France, 100 mins., Lerins 1, Le Pacte

13:45 *White God*, Un Certain Regard, Hungary, 119 mins., Star 1, The Match Factory

14:00 *Beautiful Youth*, Un Certain Regard, Spain, 106 mins., Debussy, NDM; *Catch Me Daddy*, Directors Fortnight, United Kingdom, 110 mins., Olympia 1, Altitude Film Sales; *Gett*, The Trial of Viviane Amsalem, Directors Fortnight, France, 115 mins., Riviera 1, Films Distribution; *It Follows*, Critic's Week, USA, 100 mins., Palais I, Visit Films; *Rules of the Game*, ACID, France, 106 mins., Riviera 3, Doc & Film International

14:30 *Wild Tales*, Competition, Spain, 122 mins., Salle du 60eme, Film Factory Entertainment

15:00 *Breathe*, Critic's Week,

France, 91 mins., Miramar, Gaumont; *Les Combattants*, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films; *Les Montagnes Bleues*, Cannes Classics, 91 mins., Bunuel, Festival de Cannes

15:30 *Amour Fou*, Un Certain Regard, Austria, 96 mins., Riviera 2, Coproduction Office (Paris)

15:45 *Les Ponts de Sarajevo*, Out of Competition, 114 mins., Arcades 2, Festival de Cannes

16:00 *That Lovely Girl*, Un Certain Regard, Israel, 97 mins., Gray 3, Other Angle Pictures

16:30 *Jauja*, Un Certain Regard, Argentina, 108 mins., Debussy, NDM; *Le Meraviglie*, Competition, Italy, 110 mins., Lumiere, The Match Factory

17:00 *Gente de Bien*, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.

17:30 *A Hard Day*, Directors Fortnight, Korea (South), 111 mins., Theatre Croisette, Showbox / Mediaplex, Inc.; *Les Violons du Bal*, Cannes Classics, 104 mins., Bunuel, Festival de Cannes; *White God*, Un Certain Regard, Hungary, 119 mins., Bazin, The Match Factory **THR**



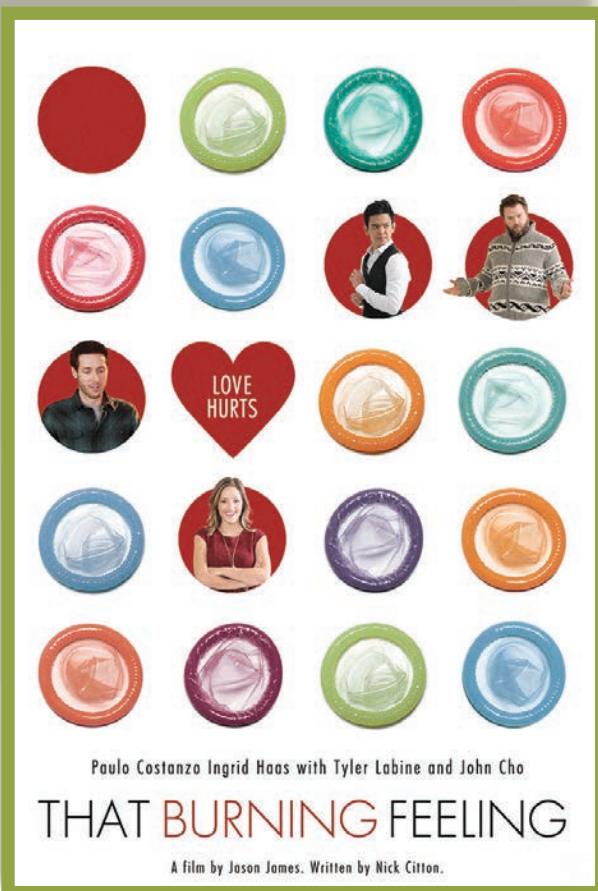
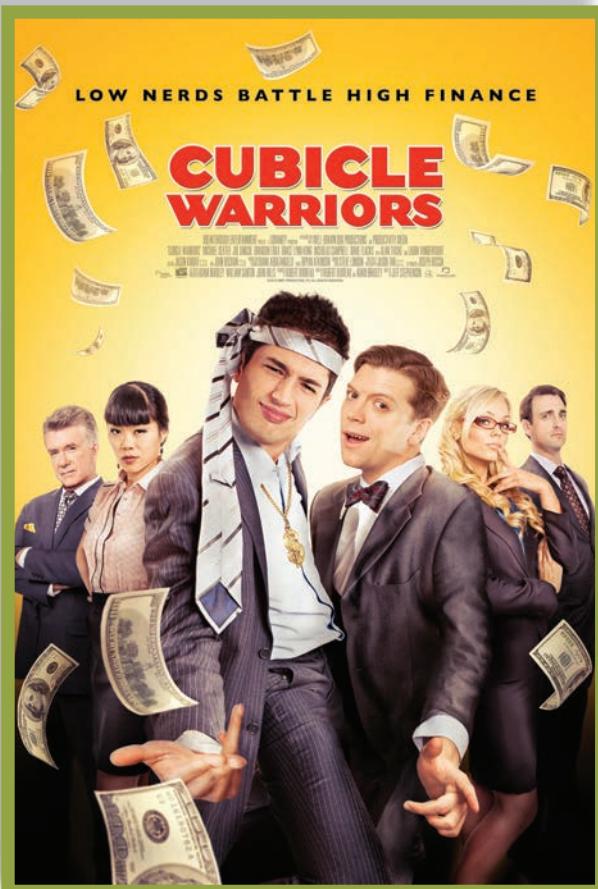
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MARKET SCREENING GUIDE

TODAY MAY 16

00:00 *Still Life*, Argentina, 97 mins., Star 1, Crep Films

8:30 *Saint Laurent*, Competition, France, 150 mins., Lumiere, Europacorp; *Self Made*, Critic's Week, Israel, 105 mins., Miramar, Westend Films

9:00 *National Gallery*, Directors Fortnight, France, 174 mins., Theatre Croisette, Doc & Film International; *Open Windows*, Spain, 100 mins., Olympia 4, Wild Bunch; *Stratos*, Greece, 137 mins., Star 4, The Match Factory

9:15 *My Hawaiian Discovery*, Japan, 119 mins., Palais C, Toei Company, Ltd.; *The Yellow Eyes of the Crocodiles*, France, 122 mins., Star 3, Elle Driver; *3D First Footage - Asterix® : The Land Of The Gods*, France, 20 mins., Olympia 3, Snd - Groupe M6

9:30 *Almost Friends*, France, 100 mins., Arcades 1, Snd - Groupe M6; *Angel*, United Kingdom, 110 mins., Lerins 1, Arclight Films; *Beloved Sisters*, Germany, 138 mins., Palais I, Global Screen GmbH; *Dead of Winter*, Canada, 90 mins., Palais H, Park Entertainment; *Free Ride*, USA, 85 mins., Palais F, Bleiberg Entertainment LLC; *Halfway*, Belgium, 90 mins., Riviera 3, Films Boutique; *I-Lived*, USA, 98 mins., Palais B, Bleiberg Entertainment LLC; *Indigenous*, USA, 86 mins., Riviera 4, Lightning Entertainment; *Kung Fu Elliot*, Canada, 83 mins., Palais J, Cargo Film & Releasing; *The Famous Five 3*, Germany, 94 mins., Arcades 3, Beta Cinema; *The Houses October Built*, USA, Gray 2, The Exchange; *The Way He Looks*, Brazil, 98 mins., Riviera 2, Films Boutique; *Wolfcop*, Canada, 86 mins., Gray 4, Raven Banner Entertainment

9:45 *The Treatment*, Belgium, 120 mins., Olympia 7, Be For Films

10:00 *A Symphony of Summits - The Alps From Above*, Germany, 93 mins., Palais G, Autlook Filmsales; *delicious*, United Kingdom, 83 mins., Palais E, 7 & 7 Producers' Sales Service Ltd.; *Divorce à la Française*, France, 105 mins., Palais K, Tf1 International; *Hasta Manana*, France, 80 mins., Gray 5, Cinexport; *Infinitely Polar Bear*, USA, 88 mins., Olympia 6, The Solution Entertainment Group; *Insecure, Acid*, France, 83 mins.,

Riviera 1, Udi - Urban Distribution International; *Son of a Gun*, Australia, 110 mins., Olympia 5, Altitude Film Sales; *Stockholm*, Spain, 90 mins., Olympia 8, Outsider Pictures; *That Demon Within*, Hong Kong, 112 mins., Olympia 3, Emperor Motion Pictures; *That Lovely Girl*, Un Certain Regard, Israel, 97 mins., Gray 3, Other Angle Pictures; *What We Did on Our Holiday*, United Kingdom, 96 mins., Star 1, Independent

10:50 *Colt 45*, France, 85 mins., Olympia 4, Wild Bunch

11:00 *Promo Reel Filmsharks*, 15 mins., Lerins 1, Filmsharks Int'l

11:30 *Behavior*, Cuba, 108 mins., Lerins 1, Latido; *Beltracchi*, Germany, 90 mins., Arcades 3, Global Screen GmbH; *Catch Me Daddy*, Directors Fortnight, United Kingdom, 110 mins., Arcades 1, Altitude Film Sales; *Diplomacy*, France, 84 mins., Star 4, Gaumont; *Dreamland*, Switzerland, 99 mins., Gray 2, Picture Tree International GmbH; *Drones*, USA, 83 mins., Palais B, Jinga Films; *El Cordero*, Chile, 90 mins., Palais D, Habanero; *I Put a Hit on You*, Canada, 78 mins., Palais J, Double dutch International; *It Follows*, Critic's Week, USA, 100 mins., Miramar, Visit Films; *Mexico's Most Wanted (El Charro Misterioso)*, Mexico, 100 mins., Gray 4, Mundial; *Monument to Michael Jackson*, Serbia, 95 mins., Palais H, Films Boutique; *Run*, Un Certain Regard, France, 100 mins., debussy, Bac Films; *Silvered Water*, Syria Self-Portrait, Out Of Competition, France, 90 mins., Riviera 2, Doc & Film International; *The Furthest End Awaits*, Japan, 119 mins., Palais C, Toei Company, Ltd.; *Timbuktu*, Competition, France, 100 mins., Star 3, Le Pacte

11:45 *Wild Tales*, Competition, Spain, 122 mins., Lumiere, Film Factory Entertainment.

11:50 *Medicine*, Sweden, 120 mins., Star 1, Svensk Filmindustri, Ab

12:00 *5 To 7*, USA, 96 mins., Olympia 6, The Solution Entertainment Group; *Almost Heroes 3D*, South Korea, 90 mins., Olympia 2, Inception Film Partners, LLC.; *Ariane's Thread*, France, 90 mins., Olympia 7, Films Distribution; *Black Coal, Thin Ice*, China, 106 mins., Star 2, Fortissimo



Films; *Electric Slide*, USA, 94 mins., Olympia 9, Myriad Pictures; *Honeymoon*, USA, 87 mins., Gray 1, Magnolia Pictures & Magnet Releasing; *Hope*, Critic's Week, France, 91 mins., Palais I, Pyramide International; *Johnny Winter: Down and Dirty*, USA, 87 mins., Gray 5, VMI Worldwide; *Magicarena*, Italy, 85 mins., Palais G, Wide House; *One Humanity*, 120 mins., Palais K, National Film & Video Foundation Of South Africa; *Pinocchio*, Germany, 100 mins., Riviera 1, Global Screen GmbH; *Save Oz!*, Mexico, 90 mins., Palais E, Filmsharks Int'l; *The Captive*, Competition, Canada, 112 mins., Salle Du 60Eme, Entertainment One Films International; *What We Do in the Shadows*, New Zealand, 86 mins., Olympia 3, Elle Driver; *Where the Devil Hides*, USA, 86 mins., Lerins 2, Cinema Management Group LLC

12:15 *White Bird in a Blizzard*, France, 90 mins., Olympia 4, Wild Bunch

13:00 *Les Combattants*, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films

13:30 *10.000 Km*, Spain, 99 mins., Riviera 4, Visit Films; *Advanced Style*, USA, 75 mins., Gray 2, Dogwoof; *Elle L'adore*, France, 109 mins., Arcades 1, Studiocana; *God Help the Girl*, United Kingdom, 111 mins., Star 4, Hanway Films; *Golden Kingdom*, USA, 101 mins., Palais H, Wide; *Housebound*, New Zealand, 109 mins., Riviera 2, Films Distribution; *Le Groupe Esra Présente*, France, 110 mins., Palais



F, Short Film Corner; *Midnight Sun*, Canada, 97 mins., Palais J, Hyde Park International; *Rio Siege*, Brazil, Star 3, Hanway Films; *The Dead 2*, United Kingdom, 94 mins., Palais B, Jinga Films; *The Little Sparrow*, Iran, 91 mins., Palais D, Farabi Cinema Foundation; *The Revolt*, Netherlands, 100 mins., Gray 4, Vmi Worldwide; *Von Mädchen und Pferden*, Germany, 82 mins., Arcades 3, Salzgeber & Co. Medien GmbH; *We Are the Giant*, USA, 92 mins., Lerins 1, Kaleidoscope Film Distribution Ltd

13:45 Again (Working Title), Japan, 119 mins., Palais C, Toei Company, Ltd.

14:00 '71, United Kingdom, 99 mins., Olympia 4, Protagonist Pictures; *Alberi*, 27 mins., Riviera 3, Coproduction Office (Paris); *Alleluia*, Directors Fortnight, Belgium, 92 mins., Arcades 2, Snd - Groupe M6; *Attention a Life in Extremes*, Austria, 90 mins., Palais E, Adrialpe Media; *Carmina & Amen*, Spain, 100 mins., Lerins 2, Film Factory Entertainment; *Cooties*, USA, 96 mins., Palais I, Synchronicity Entertainment; *Faults*, USA, 99 mins., Olympia 9, Hanway Films; *Ghadi*, Lebanon, 100 mins., Olympia 7, Fortissimo Films; *Hangar 10*, United Kingdom, 84 mins., Olympia 6, Altitude Film Sales; *Le Dernier Metro*, Cannes Classics, 131 mins., Bunuel, Festival de Cannes; *Millionaire Dog*, Spain, 90 mins., Gray 3, deaplaneta; *Ping Pong Summer*, USA, 92 mins., Riviera 1, Films Boutique; *Programme Court-Métrages*, Critic's Week, 140 mins.,

Miramar, Semaine de La Critique; *Red Army*, Out Of Competition, USA, 85 mins., Star 1, Wild Bunch; *Self Made*, Critic's Week, Israel, 105 mins., Olympia 5, Westend Films; *Stella Cadente*, Spain, 110 mins., Olympia 3, Ndm; *The Curse of Downers Grove*, USA, 90 mins., Olympia 2, Myriad Pictures; *The Disappearance of Eleanor Rigby: Him & Her*, USA, 119 mins., debussy, Myriad Pictures; *The Longest Distance*, Venezuela, 113 mins., Palais G, Centro Nacional Autonomo de Cinematografia; *The Stranger*, Dominican Republic, 105 mins., Gray 5, Filmexport Group

14:15 South African Showcase, 60 mins., Palais K, National Film & Video Foundation Of South Africa

14:30 Saint Laurent, Competition, France, 150 mins., Lumiere, Europacorp; *Winter Sleep*, Competition, Turkey, 196 mins., Salle Du 60Eme, Memento Films International (Mfi)

15:00 The Blue Room, Un Certain Regard, France, 76 mins., Bazin, Alfama Films

15:30 Among Ravens, USA, 105 mins., Star 3, Tricoast Worldwide; *Falcon Rising*, Puerto Rico, 96 mins., Lerins 1, Moonstone Entertainment / Prestige Films; *Fishing Without Nets*, USA, 109 mins., Arcades 1, Altitude Film Sales; *Girlhood*, Directors Fortnight, France, 112 mins., Riviera 2, Films Distribution; *Innenkind*, Germany, 75 mins., Palais J, Sakura Filmproduktion E.K.; *Jinn*, USA, 85 mins., Riviera 4, Red Sea Media Inc.; *Let Us Prey*, United Kingdom, 90 mins., Star 4, Metrodome International; *Los Angeles*, Germany, 97 mins., Arcades 3, Picture Tree International GmbH; *The Dirties*, Canada, 83 mins., Palais H, Ellipsis Media International; *The Green Prince*, Germany, 99 mins., Gray 2, Global Screen GmbH; *Tomorrow*, Iran, 86 mins., Palais D, Farabi Cinema Foundation; *Unfriend*, Philippines, 93 mins., Palais B, Fortissimo Films; *Wild in Blue*, USA, Palais F, Reel Suspects

16:00 9 Month Stretch, France, 82 mins., Olympia 7, Elle Driver; *Bodybuilder*, France, 100 mins., Star 1, Wild Bunch; *Cinema & Transmedia Projects*, France, 120 mins., Palais I, Marche Du Film; *Desires of the Heart*, USA, 88 mins., Gray 5, Smile Films; *Late Phases*, USA, 95 mins., Arcades 2, Mpi Media Group; *National*

2047
SIGHTS OF DEATH

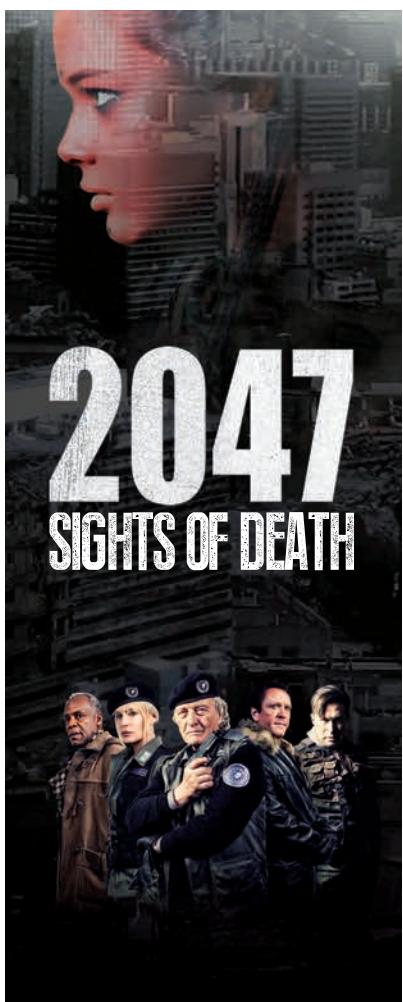
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MARKET SCREENING GUIDE

Gallery, Directors Fortnight, France, 174 mins., Theatre Croisette, Doc & Film International; **Natural Sciences**, Argentina, 71 mins., Riviera 3, UDI - Urban Distribution International; **Ratchet & Clank**, Canada, 20 mins., Lerins 2, Cinema Management Group LLC; **Reaper**, USA, 88 mins., Palais C, Highland Film Group; **The Kidnapping of Michel Houellebecq**, France, 92 mins., Gray 1, Le Pacte; **The Lovers**, Belgium, 110 mins., Olympia 2, Corsan; **The Mafia Only Kills in Summer**, Italy, 90 mins., Gray 3, Rai Trade; **The Maid's Room**, Canada, 100 mins., Palais G, Devilworks; **The Man in the Orange Jacket**, Latvia, 71 mins., Riviera 1, Wide; **The Return**, Iran, 81 mins., Palais E, Visual Media Institute; **Versatile Private Screening**, 86 mins., Olympia 3, Versatile

16:30 Amour Fou, Un Certain Regard, Austria, 96 mins., Bazin, Coproduction Office (Paris); **White God**, Un Certain Regard, Hungary, 119 mins., debussy, The Match Factory

16:45 Ratchet & Clank, Canada, 20 mins., Lerins 2, Cinema Management Group LLC

17:00 Horizons Perdus, Cannes Classics, 133 mins., Bunuel, Festival de Cannes; **It Follows**, Critic's Week, USA, 100 mins., Miramar, Visit Films; **17:00, Touching Life**, Germany, 19 mins., Palais J, Sakura Filmproduktion E.K.

17:20 Dragon Nest, China, 100 mins., Riviera 3, All Rights Entertainment Limited

17:30 Behavior, Cuba, 108 mins., Palais F, Icaic - Productora Internacional; **Cerro Torre - A Snowball's Chance in Hell**, Austria, 104 mins., Palais H, Red Bull Media House; **Finecut Promo**, 60 mins., Lerins 1, Finecut Co. Ltd.; **Jack**, Germany, 103 mins., Star 4, Beta Cinema; **Laurent et Safi**, France, 115 mins., Arcades 1, B-Mol Productions; **Live TV**, South Korea, 100 mins., Gray 2, Golden Network Asia Ltd; **Marie's Story**, France, 94 mins., Star 3, Indie Sales; **Mehrabad, Two Hours Later**, Iran, 74 mins., Palais B, Visual Media Institute; **Now or Never**, France, 95 mins., Riviera 2, Films Distribution; **The Light Shines Only There**, Japan, 120 mins., Gray 4, Open Sesame Co, Ltd; **The Little Ghost**, 88 mins., Arcades 3, Arri Worldsales; **We Have a Guest**, Iran, 102 mins., Palais D, Soureh Cinema Organization

18:00 French Dolls, France, 95 mins., Star 1, Wild Bunch; **I Loved You So Much**, Turkey, 98 mins., Palais E, Medya Ton; **In the Name of Satan**, Italy, 100 mins., Palais G, New World Cinemas, Inc; **Jack Strong**, Poland, 120 mins., Riviera 1, 6 Sales; **Jamie Marks Is Dead**, USA, 100 mins., Olympia 4, Celluloid Dreams / Nightmares; **Kikaider - The Ultimate Human Robot**, Japan, 110 mins., Palais C, Kadokawa Corporation; **Man on High Heels**, South Korea, 120 mins., Palais K, Lotte Entertainment; **Murder of a Cat**, USA, 110 mins., Olympia 5, Exclusive Media; **No Tears for the Dead**, South Korea, 25 mins., Riviera 3, CJ E&M Corporation / CJ

Entertainment; **Pudsey: The Movie**, United Kingdom, 100 mins., Olympia 7, Content Media Corporation; **Quiz**, Netherlands, 85 mins., Gray 5, T Films; **Roaring Currents**, South Korea, 25 mins., Riviera 3, CJ E&M Corporation / CJ Entertainment; **Roseville**, Bulgaria, 120 mins., Palais I, Wide; **Takeaway Romance**, France, 87 mins., Star 2, Gaumont; **The Liberator**, Venezuela, 119 mins., Olympia 6, Mundial; **The Prince**, USA, 93 mins., Lerins 2, Hannibal Pictures; **The World Made Straight**, USA, 119 mins., Gray 3, Myriad Pictures; **To Kill a Man**, Chile, 100 mins., Olympia 3, Film Factory Entertainment; **Zero Motivation**, Israel, 100 mins., Gray 1, The Match Factory

18:30 No Tears for the Dead, South Korea, 25 mins., Riviera 3, CJ E&M Corporation / CJ Entertainment; **Roaring Currents**, South Korea, 25 mins., Riviera 3, CJ E&M Corporation / CJ Entertainment; **Saint Laurent**, Competition, France, 150 mins., Lumiere, Europacorp

19:00 No Tears For The dead, South Korea, 25 mins., Riviera 3, CJ E&M Corporation / CJ Entertainment; **Roaring Currents**, South Korea, 25 mins., Riviera 3, CJ E&M Corporation / CJ Entertainment

19:30 Home From Home - Chronicle of a Vision, Germany, 230 mins., Arcades 3, Arri Worldsales; **No Tears for the Dead**, South Korea, 25 mins., Riviera 3, CJ E&M Corporation / CJ Entertainment; **Roaring Currents**, South Korea, 25 mins., Riviera 3, CJ E&M Corporation / CJ Entertainment; **Stations of the Cross**, Germany, 107 mins., Star 4, Beta Cinema

20:00 All Cheerleaders Die, USA, 90 mins., Star 3, Celluloid Dreams / Nightmares; **Artless**, Canada, 95 mins., Gray 5, The Shooting Eye; **Boonie Bears, To the Rescue!** (English Version), China, 94 mins., Olympia 3, All Rights Entertainment Limited; **Breathe**, Critic's Week, France, 91 mins., Miramar, Gaumont; **Buddy**, Germany, 94 mins., Palais J, Beta Cinema; **Julia**, USA, 95 mins., Palais D, Archstone Distribution; **Les Combattants**, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films; **Les Croix de Bois**, Cannes Classics, 115 mins., Bunuel, Festival de Cannes; **Nymph**, Serbia, 90 mins., Gray 1, Epic Pictures Group;



Content Media Corporation's
Pudsey: The Movie

Preservation, USA, 90 mins., Palais H, Xyz Films; **Sming**, Thailand, 105 mins., Lerins 1, M Thirtynine Co., Ltd; **Spartacus & Cassandra**, France, 80 mins., Arcades 1, Acid

20:30 American Mustang, USA, 72 mins., Riviera 3, Blairwood Entertainment; **Mother, Japan**, 84 mins., Palais G, Shochiku Co., Ltd; **Thirst**, Ecuador, 90 mins., Palais E, Consejo Nacional de Cinematografia del Ecuador

21:00 Welcome to New York, USA, 124 mins., Star 1, Wild Bunch;

22:00 Darker Than Night, Mexico, 100 mins., Riviera 2, 6 Sales; **It Follows**, Critic's Week, USA, 100 mins., Miramar, Visit Films; **The Disappearance of Eleanor Rigby: Him & Her**, USA, 119 mins., debussy, Myriad Pictures; **Wild Tales**, Competition, Spain, 122 mins., Lumiere, Film Factory Entertainment

22:30 Girlhood, Directors Fortnight, France, 112 mins., Arcades 1, Films Distribution

SUNDAY MAY 18

00:00 The Incident, Mexico, 104 mins., Star 1, Yellow Films

00:30 The Salvation, Out Of Competition, denmark, 90 mins., Lumiere, Trustnordisk

8:30 It Follows, Critic's Week, USA, 100 mins., Miramar, Visit Films; **The Homesman**, Competition, USA, 120 mins., Lumiere, Europacorp

9:00 A Hard Day, Directors Fortnight, South Korea, 111 mins., Theatre Croisette, Showbox / Mediaplex, Inc.; **National Gallery**, Directors Fortnight, France, 174 mins., Palais G, Doc & Film International

9:30 A Night in Old Mexico, Spain, 104 mins., Palais D, Imagina International Sales; **Bibi & Tina**, Germany, 101 mins., Riviera 4, Beta Cinema; **Dawn Patrol**, USA, 96 mins., Gray 2, Red Sea Media Inc.; **Fever**, Luxembourg, 90 mins., Riviera 2, Eastwest Filmdistribution GmbH; **Iceman 3D**, China, 100 mins., Lerins 1, Easternlight Films; **V**, Belgium, 86 mins., Palais B, Sick Screen; **Moonwalking Distance**, Italy, 84 mins., Gray 4, Rai Trade; **Moroccan Gigolos**, Belgium, 90 mins., Palais F, Filmoption International; **Outpost 37**, South Africa, 110 mins., Arcades 1,

Altitude Film Sales; **Violent**, Canada, 100 mins., Arcades 3, Media Darling; **Searching for Sugar Man**, 83 mins., Star 1, Protagonist Pictures

9:45 Casanova Variations, France, 118 mins., Arcades 2, Alfama Films; **The Midnight After**, Hong Kong, 124 mins., Olympia 4, Fortissimo Films; **Walking With the Enemy**, USA, 126 mins., Olympia 8, Koan Inc.

10:00 Ab Negative, United Kingdom, 85 mins., Palais E, Jinga Films; **Among the Living**, France, 87 mins., Olympia 3, Snd - Groupe M6; **Ariane's Thread**, France, 90 mins., Olympia 6, Films Distribution; **Ballet Boys**, Norway, 75 mins., Palais C, Wide House; **Bodybuilder**, France, 100 mins., Olympia 5, Wild Bunch; **Coming In**, Germany, 104 mins., Lerins 2, Global Screen GmbH; **Gazelles**, France, 100 mins., Gray 1, Other Angle Pictures; **Insecure, Acid**, France, 83 mins., Riviera 1, UDI - Urban Distribution International; **Maestro**, 84 mins., Olympia 1, Rezo; **Next to Her**, Directors Fortnight, Israel, 90 mins., Riviera 3, Films Boutique; **Nightlight**, USA, 85 mins., Olympia 2, Synchronicity Entertainment; **Paranormal Island**, USA, 82 mins., Gray 3, Vmi Worldwide; **Party Girl**, Un Certain Regard, France, 95 mins., Palais I, Pyramide International; **Viktoria**, Bulgaria, 155 mins., Gray 5, Bulgarian National Film Center

11:00 Turist, Un Certain Regard, Sweden, 120 mins., debussy, Coproduction Office (Paris)

11:30 A Separate Wind, Mexico, 100 mins., Riviera 2, Mexican Film Institute (Imcine); **Anita B.**, Italy, 88 mins., Star 4, Adriana Chiesa Enterprises; **Canada: Not Short on Talent**, Canada, 110 mins., Palais F, Telefilm Canada; **Fair Play**, Czech Republic, 100 mins., Gray 4, Intramovies; **Fantasia**, Un Certain Regard, China, 85 mins., Lerins 1, Les Films Du Losange; **Gente de Bien**, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.; **Love Is Strange**, USA, 100 mins., Star 3, Fortissimo Films; **Marie's Story**, France, 94 mins., Arcades 3, Indie Sales; **New Chinese Film Talents Pitch Session**, 110 mins., Palais J, Champs Lis International Ltd.; **Nordic Factory**, Directors Fortnight, 60 mins., Arcades 1, Quinzaine des Realisateurs; **El Americano 3D: The Movie**, 15 mins., Riviera 1, Filmsharks Int'l; **THR**

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Gere attended the festival in 1979 with *Days of Heaven*, which lost the Palme d'Or to *Apocalypse Now* and *Die Blechtrommel*.



In 1979, Richard Gere Brought Malick's Love Triangle to Cannes

RICHARD GERE HAD something of a *Groundhog Day* experience while filming Terrence Malick's second feature, *Days of Heaven*. "I was 26 when I made [the film]," the actor told *The Hollywood Reporter* in 2012, "and 28 when it was released because we went back and shot another movie." Brooke Adams, who co-starred as a woman caught between two men — Gere's fugitive and Sam Shepard's dying farmer — remembers it somewhat

differently, telling *THR*, "It wasn't like we shot another movie. We added scenes and did pickups." *Heaven*, a pre-World War I drama set on a Texas prairie, grossed just \$3.5 million domestically ("I don't think you make a Terrence Malick movie for the box office," says Adams. "I know I didn't"), but Malick took home the best director prize at Cannes in 1979 and the film earned an Oscar for cinematography. It would be 20 years before the helmer would release another film (1998's *The Thin*

Red Line) and 32 years before he triumphed in Cannes again when *The Tree of Life* won the 2011 Palme d'Or. Gere, now 64, went on to a string of critical and commercial successes that included *American Gigolo* and *An Officer and a Gentleman*, which took in \$130 million and established him as a romantic lead. Recalls Adams of her days on *Heaven*: "At the time, Richard was the sexiest man alive; Sam Shepard was the other sexiest man alive. Terry was a genius, and I was thrilled to do it." — BRIAN PORRECA

MOVIE REVIEW

Days of Heaven

Terrence Malick, the youthful writer-director of Paramount's "Days of Heaven," seems to have this thing about young people on the run. It motivated his first movie, "Badlands," in which killer Martin Sheen and his teen-aged accomplice,

DAYS OF HEAVEN	
Paramount	Bert, Harold Schneider
Producers	Terrence Malick
Writer-Director	Jacob Brackman
Executive Producer	Nestor Almendros
Photography	Haskell Wexler
Additional Photography	Jack Fisk
Art Director	Billy Weber
Editor	Ennio Morricone
Music	Leo Kottke
Additional Music	Patricia Norris
Costumes	John Wilkinson
Sound	Panavision/Metrocolor/Dolby
Cast: Richard Gere, Brooke Adams, Sam Shepard, Linda Manz, Robert Wilke, Jackie Shukis, Stuart Margolin, Tim Scott, Gene Bell, Doug Kershaw, Richard Libertini*	Running Time - 95 min.
	MPAA Rating: PG

Sissy Spacek, ravaged much of Montana before the law caught up with them. For Malick, it was an auspicious beginning, a critical triumph, a selection at New York's prestigious Lincoln Center Festival. "Days of H..." will also have its

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LISANDRO ALONSO

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Sala Debussy
17:00 hs



El Ardor

PABLO FENDRIK

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Domingo 18 de mayo
Théâtre Croisette
12:00 hs y 20:30 hs

Lunes 19 de mayo
Cinéma Les Arcades
11:30 hs

Studio 13
21:30 hs

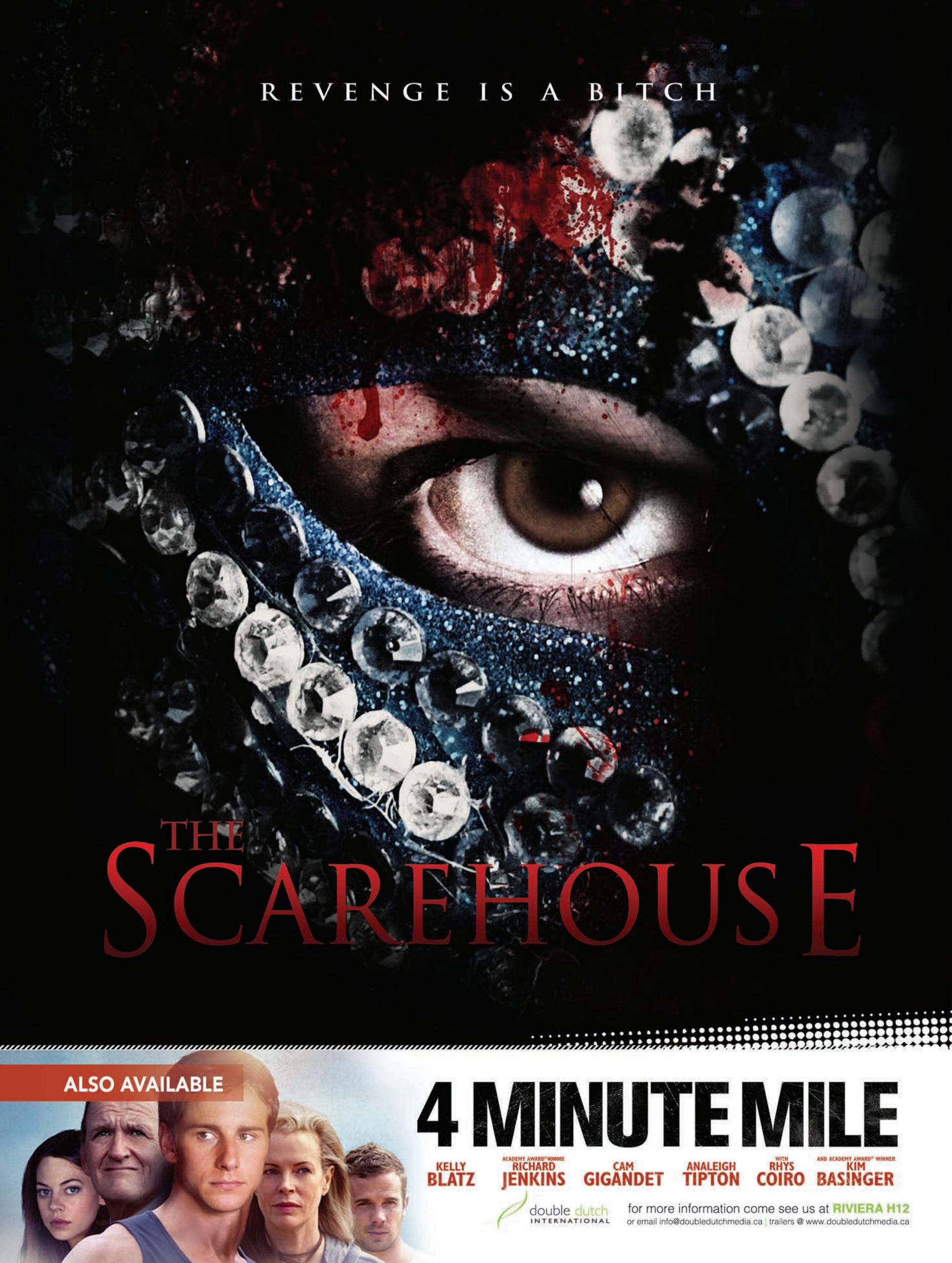
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